

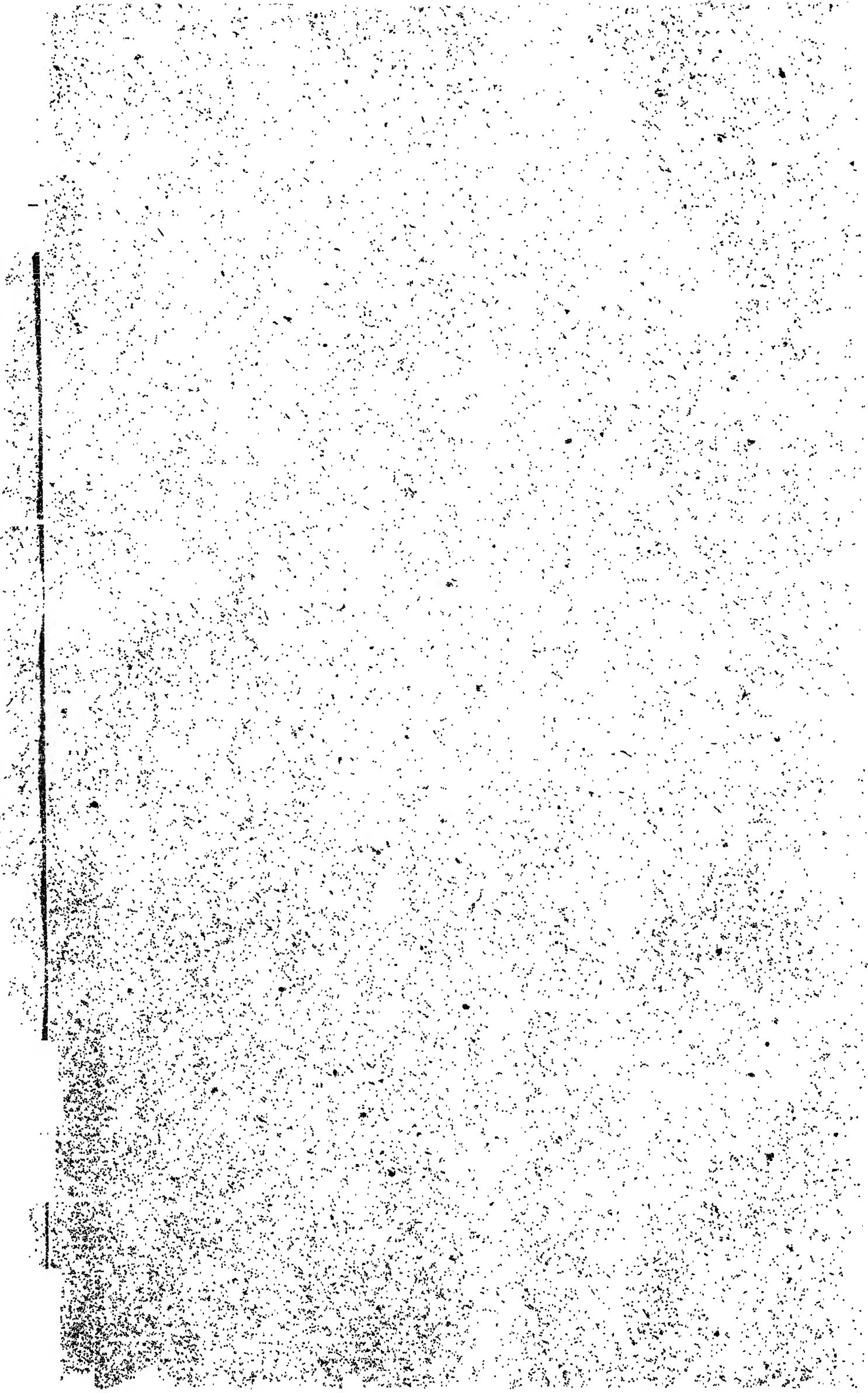
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REPORT ON THE WORKING OF THE ARCHÆOLOGICAL  
RESEARCHES IN MYSORE DURING THE YEAR 1914-15,  
WITH THE GOVERNMENT REVIEW THEREON.

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Report on the Working of the  
Archæological Researches.

No. G. 12791-92—G. M. 255-15-5, DATED 10TH MARCH 1916.

PROCEEDINGS OF THE GOVERNMENT OF HIS HIGHNESS  
THE MAHARAJA OF MYSORE.

GENERAL AND REVENUE DEPARTMENTS.

READ—

The report of the officer in charge of Archæological Researches in Mysore, on the working of the department during the year 1914-15.

**Order No. G. 12791-92—G. M. 255-15-5, dated 10th March 1916.**

Recorded.

2. *Out-door Work. Inscriptions copied.*—The officer in charge of Archæological Researches in Mysore, toured during the year in parts of the Bangalore, Mysore and Hassan Districts with the object of re-surveying portions of the Magadi and other taluks in the Bangalore District, inspecting some temples of Archæological interest in the Mysore District, and taking photographs of some Jaina Sculptures in Sravanabelagola in the Hassan District for illustrating the revised edition of the Sravanabelagola Volume. He visited in all 136 villages and copied 334 new records. Of these, a Ganga copper plate inscription discovered in the Hoskote Taluk, and a stone inscription found at Kuppepalya in the Magadi Taluk, are of considerable historical importance. Mention may also be made of another record of about A. D. 900 discovered at Begur in the Bangalore Taluk, in which reference is made to Bengaluru (*i.e.*, Bangalore) testifying to the antiquity of the place.

A cursory examination was made of the Ayudha Sala or Armoury of the Mysore Palace.

3. *Work at Headquarters.*—The printing of the roman portion of the revised edition of the Sravanabelagola Volume made fair progress, as also the printing of the Kannada and Tamil texts of the supplement to Volumes III and IV of the Ephigraphic Carnatica. Two appendices to the revised edition of the Karnataka Sabdanusasana were also printed.

The revision of the *Mysore Gazetteer* was entrusted to the officer in charge of Archæological Researches in addition to his own duties, and a good deal of preliminary work was done in connection with the work.

4. *General.*—A definite programme of work for the Department has been laid down for the next three years. An Assistant to the officer in charge of Archæological Researches has been appointed temporarily for one year, and an additional establishment has also been sanctioned temporarily. Government are glad to note from paragraph 120 of the report that the work of the department has excited the interest of Western Scholars.

D. M. NARASINGA RAO,  
*Say. to Govt. Gen. Dept.*

To—The Officer in charge of Archæological Researches in Mysore.

Exd.—c. b.

*R. S. A. M.*



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## CONTENTS.

### PART I.

	PAGE
Establishment	1
Tours : Exploration, inspection of temples, etc.	1—33
Magadi temples	1—2
Tirumale temples	2—3
A Muhammadan devotee of the temple	3
Musical instruments at Tirumale	3
Villages in Magadi Taluk	3—8
Baichapura	3—4
Savandurg	4
Karlamangala, cromlechs	4
Kalya	4—5
Belagumba	5
Satanur	5
Kempasagara	5
Nagamangala	5—6
Ajjanhalli	6
Neralkere	6
Kuppepalya	6
Bisakur	6
Sankigatta	6—7
A Jaina image carved out of an inscription stone	6—7
Manuscripts at Sankigatta	7
Mayasandra	7
Ramedevara-gudda	7
Sugganhalli	7
Hulikal	7—8
Tattekere	8
Malingana-betta	8
Solor	8
Magadi	8
Nelamangala Taluk	8—16
Nelamangala	8—9
Binnamangala temple	9
Dasanpura	9
Makali	9
Sivaganga	9—14
Sivaganga hill	9—13
Melgavi matha	11
Kelagana-gavi matha	11
Temples on the hill	11—13
Probable date of the Gangadharesvara temple	12
Tirthas on the hill	13
Sivaganga temples	13—14
Kambalu	14
Basavapatna	14
Mikarajana-betta, cromlechs	14
Aisamipalya	14
Agalguppe	14

	PAGE
Hale Nijagal	14
Nijagal Hill	14
Nijagal-durga, sacred to both Hindus and Muhammadans	14 15
Heggunda	15
Manne	15—16
Varanayakanhalli	16
Bangalore Taluk	16—17
Begur	16—17
Bangalore mentioned in an inscription of about A. D. 900	16
Bellandur, cromlechs	17
Agara	17
Villages in Krishnarajpete Taluk	17—25
Chinakurali	17
Tendekere	17—18
Hosaholalu temples	18—20
Agrahara-Bachahalli	20
Tonachi	20—21
An early specimen of Hoysala architecture	20
Ankanhalli	21
Kikkeri temples	21—22
Sasale	22—23
Tenginagatta temple	23
Madapura temples	23
Govindanhalli temples	24—25
Villages in Nagamangala Taluk	25—29
Bindiganavale	25—26
Kambadahalli bastis	26
Bolare-betta	26
Cholasandra	26
Dodda Jataka	26
Karbail	26
Bellur temples	26—27
Nagamangala temples	27—29
Palagrahara	29
Nalkundi	29
Mutsandra	29
Paduvalapatna	29
Mandy Taluk	29—31
Basaral temple	29—31
"Offering the springing head"	31
Mandy	31
Chikka-Mandy	31
Sravana Belagola	31—32
Palace armory	32
Total number of newly discovered records	33
Inspection of schools	33
Office work	33—34
List of photographs	35—36
List of drawings	37

## PART II.

	PAGE
<b>EPIGRAPHY</b> ... ... ... ... ... ... ...	39—69
The Gangas ... ... ... ... ... ... ...	39—46
Transliteration of inscriptions in Plates XVIII to XXII ... ... ...	40—43
The Cholas ... ... ... ... ... ... ...	46
The Chalukyas ... ... ... ... ... ... ...	46—49
The Hoysalas ... ... ... ... ... ... ...	49—57
Vijayanagar ... ... ... ... ... ... ...	57—61
The Mahrattas ... ... ... ... ... ... ...	61
Ummattur ... ... ... ... ... ... ...	61
Channapatna ... ... ... ... ... ... ...	61
Chitaldrug ... ... ... ... ... ... ...	62
Solur ... ... ... ... ... ... ...	62
Yalahanka ... ... ... ... ... ... ...	62—63
Mysore ... ... ... ... ... ... ...	63—67
Miscellaneous inscriptions ... ... ... ... ... ... ...	67—69
<b>MANUSCRIPTS</b> ... ... ... ... ... ... ...	69
<b>GENERAL REMARKS</b> ... ... ... ... ... ... ...	69—71

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## PLATES.

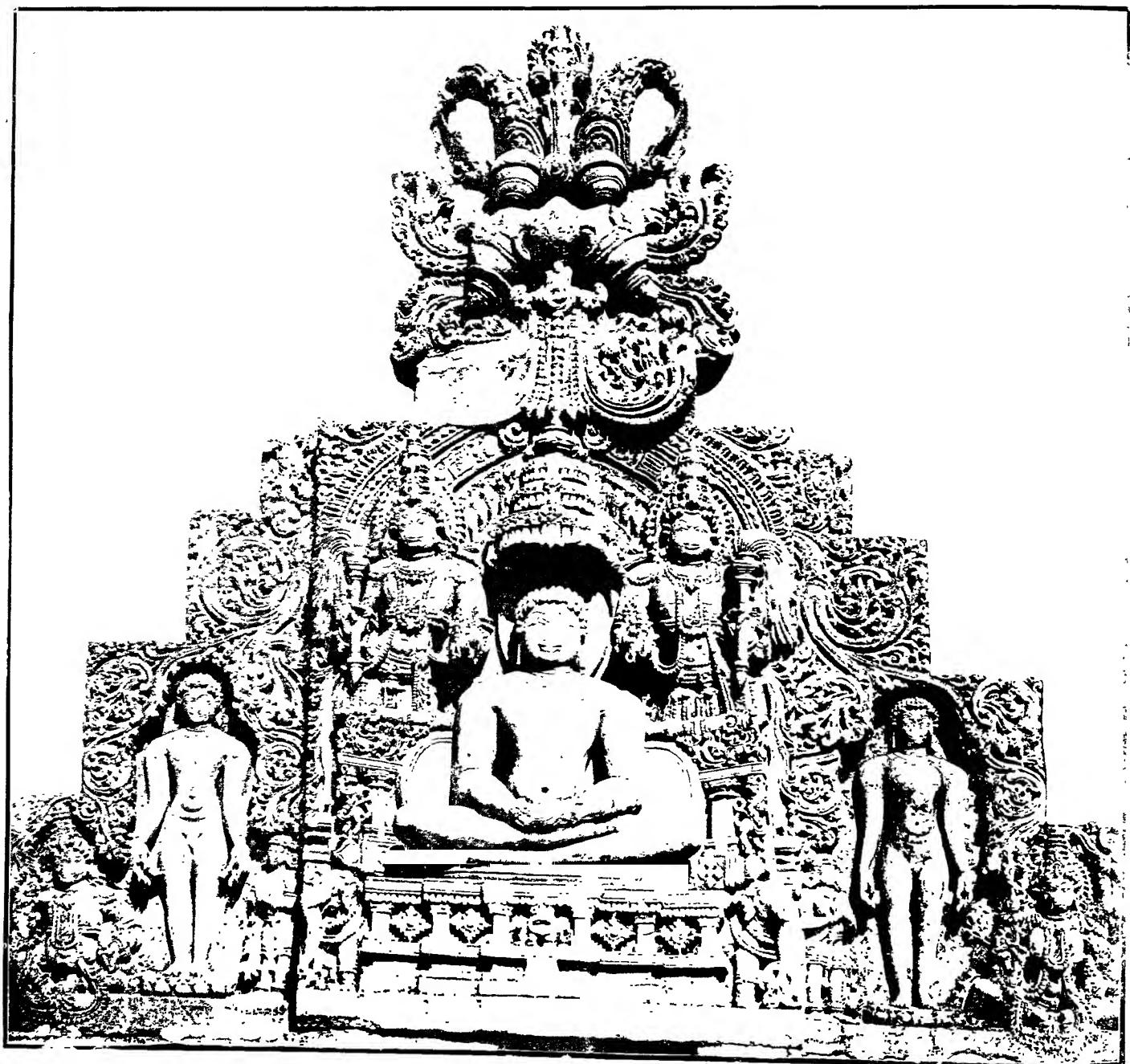
I Front view of tower of Akkana-basti at Sravana Belagola ( <i>Frontispiece</i> ) ...	1
II North view of the Sivaganga hill and a sculpture in front of Santesvara temple at Sivaganga ... ... ... ... ...	4
III Metallic figures in Gangadharesvara temple at Sivaganga ... ...	6
IV Do , including a portrait statuette of Kampe Gauda ... ... ... ... ...	8
V Metallic portrait statuette of Uligam Basavayya in the same temple, east view of tower over the same temple, and a marble figure of Sarasvati in Sarada temple at the same village ... ... ... ... ...	10
VI Plan of Lakshminarayana temple at Hosaholalu ... ... ...	12
VII South wall of the same temple ... ... ... ...	14
VIII Kaliyamardana, a pillar of Navaranga and Lakshminarasimha in the north cell of the same temple ... ... ... ... ...	16
IX Harihara at Hosaholalu, a viragal and elephant pillars at Agrahara-Bachahalli, and a madanakai figure in Brahmesvara temple at Kikkeri ... ...	18
X Plan of Brahmesvara temple at Kikkeri ... ... ...	20
XI North view and north wall of the same temple ... ... ...	22
XII West view of Panchalinga temple at Govindanhalli, east view of Panchakuta-basti at Kambadahalli, and a signed image in the above Panchalinga temple ...	24
XIII Brahmaleva pillar at Kambadahalli, Venugopala and Bhairava in Mule-Singesvara temple at Bellur, and Surya in Mallikarjuna temple at Basaral ... ...	26
XIV Naga and Nagini, and Sarasvati in the above Mallikarjuna temple, and south view of tower with the Hoysala crest of the same temple ... ... ...	28
XV Stone figures at Sravana Belagola... ... ...	30
XVI Inscribed copper figure of Tara from Nepal, a viragal at Basaral, a pillar at Halebid, and another inscribed copper figure of a Buddhist devotee from Nepal ...	32
XVII A painting at the Jaina matha at Sravana Belagola ... ... ..	34
XVIII Bendiganhalli plates of the Ganga king Vijaya-Krishnavarma ... ...	40
XIX Stone inscriptions of the Chola king Rajadhiraja and the Ganga king Sripurusha ...	44
XX A viragal at Begur and a stone inscription of the Ganga king Nitimarga II ...	46
XXI Stone inscription of the Hoysala king Vinayaditya and the Agrahara-Bachahalli plates of Harihara II ... ... ... ...	50
XXII A nirup of Kalale Nanjarajaiya and a Persian inscription in the mosque at Bellur.	64

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*PLATE I.*



FRONT VIEW OF TOWER OF AKKANA-BASTI AT SRAVANABELAGOLA.

# ARCHAEOLOGICAL SURVEY OF MYSORE.

## ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1915.

### PART I.—WORK OF THE DEPARTMENT.

By Government Order No. G. 6787-8—G. M. 115-14-1, dated 27th July 1914, I was entrusted with the revision of the *Mysore Gazetteer* in addition to my duties as Officer in charge of Archæological Researches.

#### *Establishment.*

2. In their Order No. G. 3716-7—G. M. 158-14-8, dated 17th October 1914, Government sanctioned tentatively till the 1st of July 1915 the entertainment of two writers on Rs. 60 and Rs. 30 respectively and two peons on Rs. 8 each, and a monthly allowance of Rs. 25 for the preparation of maps, etc., in connection with the revision of the *Mysore Gazetteer*; and in their Order No. G. 14301-2—G. M. 158-14-26, dated 17th June 1915, they accorded sanction to the continuance of the above establishment and allowance till the end of June 1916.

3. In Government Order No. G. 6008-9—G. M. 174-13-8, dated 8th December 1914, the programme of work of the Archæological Department for the next three years was approved and sanction was accorded to the entertainment, for one year in the first instance, of an additional establishment consisting of an Office Assistant, a Tamil graduate, a typist, an Index clerk and two menials at a total cost of Rs. 384 per mensem.

4. By Government Order No. G. 11011—G. M. 111-14-12, dated 13th April 1915, Dr. A. Venkatasubbaiya, M.A., was appointed as my Assistant temporarily for one year. He joined the appointment on 19th April 1915.

5. In their Order No. G. 12755-6—G. M. 349-14-2, dated 19th May 1915, Government sanctioned the preparation by the Archæological Department of suitable photographs of certain important buildings in the State, for sale to the public.

6. Anandalvar had medical leave for nearly 3 months, leave on private affairs for 2 months and leave without allowances for 1 month and 9 days. Pandit Venkannachar had medical leave for nearly 4 months. Padmaraja Pandit had medical leave for 1½ months and leave on private affairs for 1 month and 20 days. Rama-svami Iyengar had leave without allowances for 2 months and Chandrasekhara Sastri, privilege leave for 1½ months.

#### *Tours: Exploration, Inspection of Temples, etc.*

7. Information was received from Magadi of the existence of a good number of unpublished inscriptions in the Taluk. Mr. K. Ramaswami Iyengar of the A.-V. School at Magadi sent me the names of certain villages near Magadi in which he had noticed new inscriptions. It was therefore thought desirable to make a resurvey of this Taluk and of some other parts of the Bangalore District. Some temples of archæological interest in the Mysore District had to be inspected. Another visit to Sravana Belgola was deemed necessary for taking photographs of some Jaina sculptures for illustrating the revised edition of the Sravana Belgola volume. With the above objects in view a tour was made in parts of the Bangalore, Mysore and Hassan Districts in January, February, April and May 1915. I left Bangalore for Magadi on the 27th January 1915.

8. On the way, two villages near Closepet, Aijur and Achchigarhalli, were inspected and a new inscription was found in a field to the west of Closepet. Magadi was the capital of Kempe Gouda and his successors who held it in their

Magadi temples.

possession till 1728 when it was captured by the Ruler of Mysore. It has a small fort, now in ruins, said to have been built by Kempe Gouda, in which is situated the temple of Rāmēśvara, his family god. The ruins of his palace are pointed out to the south-west of the temple. The latter consists of a *garbhagriha* or adytum, a *sukhanāsi* or vestibule, a *navaranga* or central hall and a front veranda. In the *prakāra* or enclosure are the *pancha-linga* cells in the west and a cell enshrining a figure of Pārvati set up recently. The *sukhanāsi* has a well carved Nandi. The *utsava-vigraha* or metallic image of the god is a fine figure with two consorts known as Gangā and Parvatavardhani (*i.e.*, Pārvati), though usually only one consort is seen in Siva temples. Near the *utsava-vigraha* is also kept a metallic figure of what is known as Astra-mūrti, a small trident standing on a pedestal, which is used on the occasion of the car and other festivals just as the *buli-biru* or a small metallic image of Vishnu is used in Vishnu temples. To the right of the *navaranga* entrance are good figures of Gaṇapati and Virabhadra, and to the left in a shrine stands Pārvati, about 4 feet high, with 4 hands. In this shrine are also kept the metallic images of the ruined Sōmēśvara temple which will be noticed later on. At the entrance to this shrine is a figure of Vishnu, about  $3\frac{1}{2}$  feet high, in a niche, as also a fine figure of Pārvati, about 2 feet high. A modern inscription was found on the brass pedestal of the metallic image in the shrine of the goddess. It appears that all the public offices of the Taluk were once held in this fort. The Sōmēśvara temple referred to above, situated about  $1\frac{1}{2}$  miles to the west of Māgaḍi, is now in ruins, though built so recently as A.D. 1712 by Mummadī Kempavīra Gouda. It is a large Dravidian structure, measuring 90 yards by 70 yards, with a *prakāra* or enclosure, 2 *mahādvāras* or outer entrances and several fine *maṇṭapas*. The temple faces north. Of the two *mahādvāras*, which are on the north and south, the latter, which is bigger than the former, is surmounted by a lofty *gopura* or tower which was damaged some years ago by a stroke of lightning. A fine *maṇṭapa* to the left of the temple is known as Kempe Gouda's *hajāra* or hall, and another to the right, as the Dancing girls' *hajāra*. The former had once scenes from the Purāṇas painted on the walls and ceiling, of which only a few traces are now left. On the west face of the south pillar of the veranda of this hall is sculptured a male figure seated on a dog with a dignified pose and expressive movement. On one of the pillars of the front veranda of the Dancing girls' hall is a figure, about  $1\frac{1}{2}$  feet high, of an old man wearing a cloak and leaning on a staff. This is said to represent the original Kempe Gouda, the progenitor of the Yalahanka family of chiefs. The *navaranga* or central hall of the temple has a pretty good ceiling supported by four pillars which are well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on the west face of the north-west pillar of the *navaranga* has a sculpture of three birds which are very ingeniously combined. The Nandi in the *sukhanāsi*, though smaller than the one in the Rāmēśvara temple, is well executed. A long inscription was discovered on the back inner wall of the *garbhagriha*. This is rather peculiar. Generally no inscriptions are engraved in the *garbhagriha* of temples. The inscription being in the dark, the copying of it, which had to be done by lamp light, occupied several hours. The shrine of the goddess, situated to the left of the temple, has a seated figure, about 3 feet high, of Pārvati. It appears that this figure was mutilated some time ago by a Muhammadan who was tried for the offence and punished. The temple has small towers at the four corners of the enclosure and a large pond known as Kalyāṇi at some distance in front. To the south-west of the temple, outside the enclosure, is a fine shrine of Basava or Nandi with a good tower, situated on a lofty boulder. It is known as the Śikhara-Basava shrine and is a prominent structure being visible from a great distance all round. A flight of about 50 steps leads to it and the Nandi in it is worshipped by Lingāyats on marriage and other occasions. To the east of the Travellers' Bangalow at Magadi is a pond built by Mr. Karnik Krishnamurti Rao which is said to be the source of the Kanva river.

9. About a mile to the east of Māgaḍi is the village Tirumale which contains the well-known Ranganātha temple, a large structure in the Dravidian style, with two *mahādvāras* on the east and west surmounted by lofty *gopuras* or towers, the east tower being taller than the other. The temple faces west and consists of a *garbhagriha*, a *sukhanāsi*, a *navaranga* and a *mukha-maṇṭapa* or front hall. The last has three entrances

with an inscription at each telling us apparently that the hall was caused to be built by one Nâgâ-reddi. The *navaranga* has a good ceiling about three feet deep. At the sides of the *navaranga* entrance are two large stucco elephants with their trunks raised over the figure of Lakshmi on the door-lintel. In the *garbhagriha* is a square stone basin with a round stone in it. This round stone is the god Ranganâtha. Similar representations of Ranganâtha at Mâvinkere-betâ and Haradûrpura were noticed in para 22 of my *Report* for 1913. Behind the stone stands a figure, about 4 feet high, of Śrinivâsa. It is stated that however great may be the quantity of water used for the *abhisheka* or bathing of this stone, not a drop of it is left in the basin. This is looked upon as a miracle. There is also a seated figure in the *garbhagriha* which is said to represent the sage Mândavya who, according to the *sthala-purâna*, worshipped the god. Mâgađi is said to be a corruption of Mândavya-kuti or the hermitage of Mândavya. The *prâkîra* of the temple has cells all round containing figures of Râma, Ranganâtha, a good reclining image about 4 feet long, Sîtâ, Alvârs or Śrivaishnava saints, Âchâryas or Śrivaishnava sages, etc. Behind the *garbhagriha* is a figure of Ranganâtha, about 3 feet long, called *Beleyura Ranga*, because the figure is supposed to be growing (*belye*) in length year after year. It has the left leg bent and the left foot rests on the knee of the right leg. There are no figures of Sridêvi and Bhûdêvi at the feet as is usual with the images of Ranganâtha. It is worthy of note that Sâtânis perform the duties of a *parichâraka* in this temple and have the privilege of entering the *garbhagriha*, though the *archaka* is a Brahman. They light the lamp and supply *tulasi* and flowers for the worship of the god. A *jâtre* takes place here on a large scale in the month of Chaitra (April) every year. There are numerous *mântapas* around the temple to accommodate the pilgrims on that occasion. It is noteworthy

A Muhammadan devotee that the towers of this temple, especially the east of the temple. tower, show some features of the Saracenic style. This

is accounted for by the statement that the east tower was caused to be erected by a Muhammadan Killedar of the place named Husen Khân who was a devotee of the god. It appears that the Killedar was directed by a *râli* or saint in a dream to build the tower. Gulam Husen Khan, a grandson of the Killedar, told me that he had records relating to the erection of the tower by his grandfather but that they were lost some years ago. He also informed me that his family had been receiving regularly a *Srimukha* or invitation from the temple every year until about 40 years ago. This was most probably in consideration of the service done to the temple by the Killedar. Gulam Husen Khan also showed me some *nirûps* addressed to his grandfather by Dewan Pûrnaiya in A. D. 1801 and by Krishna-Râja-Odeyar III in A. D. 1811, and some others addressed to his father Fakruddin Khan, who was also Killedar of Magadi, by Dewan Lingarajaiya Arasu in A. D. 1825 and by the Commissioners of Mysore in A. D. 1832. But none of these refers to the building of the tower. In a *nirûp* from Dewan Lingarajaiya Arasu, however, Fakruddin Khan is asked to take particular care of the garden of the temple. Copies of some of these *nirûps* were made for record in the office. A new inscription was discovered on the base of the front hall of the Ranganâtha temple as also a few modern ones on the temple vessels. To the north of the temple is a small hill on which is situated a temple dedicated to god Narasimha. This god, known as Betâda (or hill) Narasimha, who is about 1½ feet high, is seated in the posture of meditation (*yôga*) in front of a stone pillar. There are 5 or 6 families of Smârta Brâhmans at

Musical instruments. Tirumale who are experts in the manufacture of musical instruments such as *tambûris* and *vîvis*.

These instruments command a large sale both in and outside the Province. The Brâhmans have been doing this work for several generations. They deserve every encouragement from the Department of Industries.

10. After finishing my work at Magadi I proceeded to resurvey a portion of the Villages in Magadi Taluk. Taluk and visited 38 villages. A brief account will now be given of the discoveries made, as also of anything noteworthy with regard to the villages surveyed. The Varadarâja temple at Baichâpura is a good structure in the Dravidian style. The god Varadarâja is about 3 feet high. According to tradition this temple was built by Kempe Gauda in order that his mother, who was too aged to pay a visit to Kânchi, might worship Varadarâja here. The god at

Kānchi or Conjeevaram is Varadarāja. A similar tradition in connection with the Varadarāja temple at Maddur was mentioned in para 21 of the *Report* for 1910. There is also a shrine of the village goddess known as Kāligattamīna at Baichāpura. The goddess is a seated stucco figure about 3 feet high. In front of the shrine and to the south is a fine grove formed of the lofty pendent roots of a banian tree extending over a large tract of land. The roots have spread in all directions giving good shelter, though the original tree has disappeared. Close by is a Lingāyat *matha* known as Mummadī Gauda's *matha*, a stone structure with a *gaddige* or tomb of a Lingāyat guru in it. Mummadī Gauda most probably refers to Mummadī Kempe Gauda or Kempe Gauda III, who may have built the *matha*. It is said that the chiefs of the Yalahanka family built 300 such *mathas* in and around Magadi and endowed them. They also built and endowed Śiva and Vishnu

Sāvandurg.

temples. Sāvandurg is an enormous mass of granite consisting of two portions, Kari-gudda or the black

hill and Bili-gudda or the white hill, so called on account of the colour of the rocks. The hill is steep and the ascent difficult. I went up Bili-gudda and the climbing took more than an hour. At the foot of the hill are two temples dedicated to Virabhadra and Narasimha. The former is a large Dravidian structure standing within a courtyard with a massive *mahādvīra* supported by huge short pillars. The temple faces east and has in front a fine lofty lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The bottom portion of the pillar is sculptured on all the four sides with figures and floral devices. The figure opposite the temple is the sheep-headed Daksha with folded hands, those on the north and south faces of the pillar are Daksha's wife and Nandi, and the figure on the back is Bhairava. The pillar shows good work both at the top and the bottom. To the left of the pillar is a good four pillared *Kalyāṇa-maṇṭapa* and to the right a *tōraya-gamba* or *uyyāle-kamba* with an iron chain hanging from the top slab for swinging the god of the temple on special occasions. The god Virabhadra, about 4½ feet high, bears the usual attributes, viz., a bow, an arrow, a sword and a shield. In a separate cell is his consort Bhadrakālī, a fine figure, about 3 feet high, with the same attributes. To the right of the *navaranga* entrance is the figure of a *rishi* or sage with a *jolige* or alms-bag and a staff. There are also metallic images of the god and his consort holding the same attributes. *Virabhadravijaya*, a Sanskrit *champu* work composed during the time of the Yalahanka Chief Mummadī Kempe Gauda, which was noticed in para 145 of my *Report* for 1911, is in praise of this god. A few modern inscriptions were copied in the temple. At some distance to the east of this temple is the Narasimha temple with its *garbhagriha* and *navaranga* situated in a large cave sheltered by a huge boulder. There are two black stone elephants at the sides of the entrance. The figure of Narasimha is sculptured on a rock with that of the demon Hiranya-kaśipu at the side. A new inscription was discovered at *bēchirākh* Kambarasan-halli in the Sāvandurg forest. At Karlamangala are found numerous *Pāyavara-guli* or cromlechs with, as usual, gigantic slabs for the

Karlamangala.

roof, situated within a circle of rough boulders. There

is also an underground cell sheltered by a huge slab with a porch in front. It is not quite clear what this structure was intended for. Two new inscriptions were copied at this village. Kalya was a holy place to both the Jainas and the

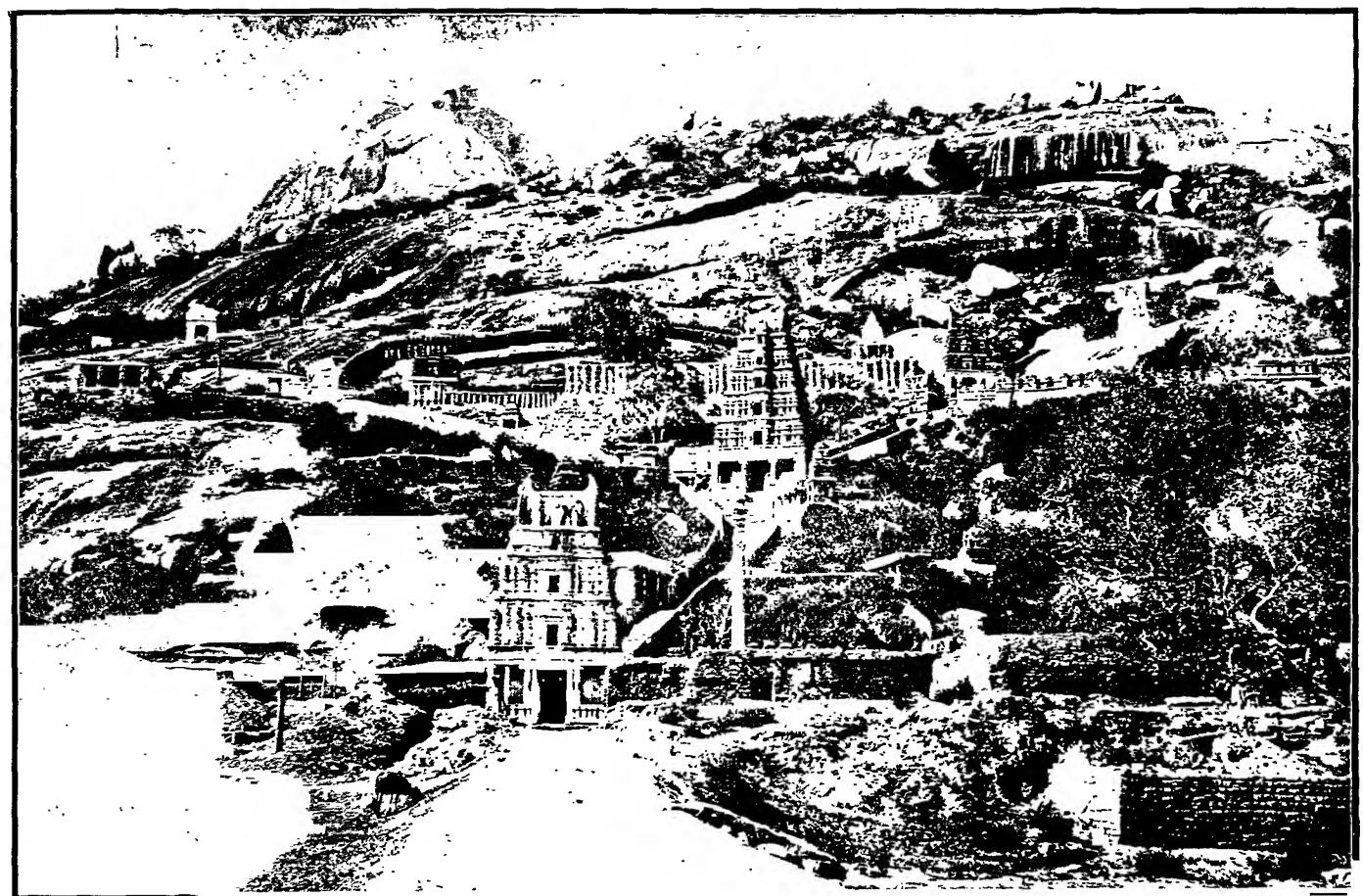
Kalya.

Lingāyats. The village is named Kalleha in inscriptions and literary works. The ruins of a *basti* or

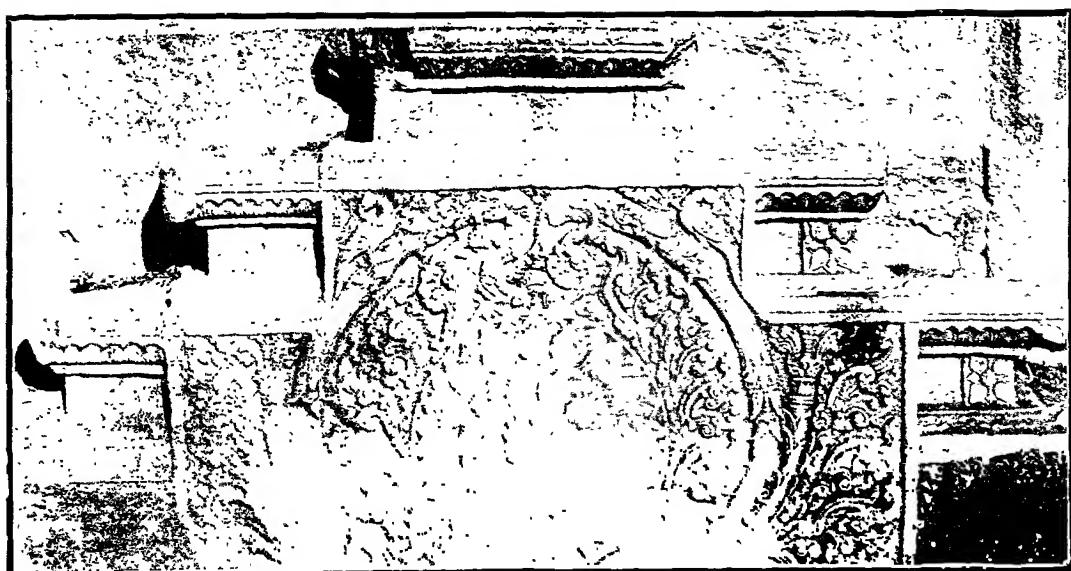
Jaina temple are pointed out in the village, and an inscription at the place, EC. 9, Māgadī 18, is a copy of Śravana Belagola 136, which records a compact made in A. D. 1368 by Bukka-Rāya of Vijayanagar between the Vaishnavas and the Jainas with a view to settle the differences between the two sects. Two short epigraphs found near a boulder known as Āḍugal-bānde simply record the name Dēvi-setti in characters of the 13th century below a *mukhōde* or triple umbrella, a Jaina symbol, indicating a grant by that individual to some Jaina institution. On a small hill to the west of the village are situated a Lingāyat *matha* and the Kallēvara temple. The former is a decent and substantial structure with a courtyard and a cave containing a big room and a porch sheltered by a big boulder. Outside the *matha* are 3 or 4 *maṇṭapas* containing *gaddiges* or tombs, one of which with a big Nandi sculptured on a slab is said to be the tomb of Pālkurike Sōmēsvāra. The latter was a great Viraśaiva teacher and author who flourished at the close of the 12th century and who, according to the

PLATE II.

SIVAGANGA.



1. NORTH VIEW OF THE SIVAGANGA HILL.



2. SCULPTURE IN FRONT OF SANTESVARA TEMPLE.



Channabasava-purâna, died at this village. A much worn old inscription in characters of the 8th century was found on a boulder to the left of the entrance to the *mathâ* and another of a later period at the entrance known as Bhairava-bâgilu. The Kallêshvara temple, picturesquely perched on the hill, presents a pretty appearance from below. It is a cave temple with a *pradakshîna*. To the right of the steps leading to the temple is a short pillar sculptured with a human head. This is said to represent an old woman named Kumbalâkâyajji (the Pumpkin-grandmother) who is supposed to have brought ruin on the place which was once a city of considerable importance bearing the name Kalâvati. It is said that there was a fierce fight between the Jainas and the other inhabitants of the city about the purchase of the pumpkins brought by the above-mentioned woman, which resulted in the death of a very large number of the population. To the south of the village stands a huge Garuâa-or lamp-pillar, about  $2\frac{1}{2}$  feet square at the bottom and 30 feet high, which is said to have been in front of a Varadarâja temple now no longer in existence. It is said that the metallic image of this temple was removed to the Ranganâtha temple at Tirumale (see previous para). The Ânjanâya temple has in front a fine figure, about  $1\frac{1}{2}$  feet high, of Chakrattâlvâr with 8 hands. This represents the discus of Vishnu.

11. A new inscription was copied at Harati. At Belagumiba a cromlech in Patel Chikkanna's field to the east was inspected. As Belagumiba. the top slab was gone, I wished to have the cromlech excavated, but no coolies could be had for the work. The Viâhalârâya temple at Sâtanûr. Sâtanûr has a fine figure, about  $3\frac{1}{2}$  feet high, of Viâhalâ with 2 hands both of which are placed on the waist. The right hand holds a conch and a flute and the left hand an object which looks like a bag with its mouth tied with a rope. The god is flanked by consorts who hold a *chauri* in one hand and a lotus in the other. The *prabhârali* or halo has in the upper portion well carved figures of the *daśâvatâra* or ten incarnations of Vishnu and at the bottom a figure of Varuna seated on his vehicle *makara*, on both sides. The temple is also known as the Viâhalagôpâlasvâmi temple. A new inscription was found at the Gadde-Svayambhuvêśvara temple to the east of the village. In a niche to the left of the *nararanga* entrance in this temple is a figure, about  $1\frac{1}{4}$  feet high, of Sûrya-Nârâyaña with 4 hands—one of them in the *abhaya* or fear-removing attitude and the others holding a discus, a conch and a mace—flanked by consorts. In the same panel there is likewise a figure of Aruña to the right, indicating that the god represented is Sûrya. The goddess of the temple, a small seated figure, about 1 foot high, is kept near the *linga*. The Lingâyat *mathâ* at Kempasâgara is a fine building with sculptured pillars. It faces west and has a good Nandi-mântapa in front. The *prâkâra* has also good structures with sculptured pillars and fine doorways. On one of the pillars of the *navaranga* a *linga* is represented as issuing out of a pot. This is known as Surâbhândhêśvara. The ceiling of the *navaranga*, consisting of 9 compartments with lotuses, is well carved, the lintels also being ornamented with floral and geometrical devices. One of the pillars of the front veranda has a figure, about  $1\frac{1}{2}$  feet high, of Kempe Gauda, exactly similar to the figure noticed in the Sômêśvara temple at Magadi (see para 8). He is said to have built the *mathâ*. It is said that the gurus of this *mathâ* have recently taken up their residence at the *mathâ* on the hill at Kalya (see previous para). A new inscription was discovered on a rock to the east of the hill known as Kûgina-kallubetâ. This hill forms the eastern boundary of the large tank at Kempasâgara, which has 3 fine sluices in the form of four-pillared mânçapas. EC, 9, Magadi 30, which is near the west sluice of this tank, was found to be the original of the hand-copy printed as Magadi 5 and incorrectly stated as belonging to the town Magadi.

Nâgamangala. The Lingâyat *mathâ* on the hill at Nâgamangala is situated in a cave. It consists of 2 cells, one behind the other, the front one having a linga and the back one serving as a retreat for the *yôga* or meditation of the guru. Outside is a Nandi with a fine well in front. The water of this well is used solely for bathing the linga. To the right of the well stands an ornamental tower-like wooden chair on which the guru takes his seat and is worshipped by his disciples on special occasions. The hill has 4 or 5 fine *dônes* or springs. A Lingâyat guru named Virabhadradêva, who lived in the *mathâ*, died some 50 years ago. After him the *mathâ* was occupied by a guru of the Okkaliga

caste for about 25 years. Since his death there has been no guru in the matha. From Nâgamangala a journey of nearly 3 miles on a stony track, all through the Siddêdêvara-bet  forest, takes us to Ajjanhalli. The village is thus very difficult of approach. An inscription was found here on a slab built into the ceiling of the M  temple.

A portion of the roof of the temple had to be dismantled for removing the large inscribed slab, measuring 7 feet by 2½ feet, in order that the epigraph might be correctly copied. The work took up more than 3 hours. From a report received from the Amildar in 1911, we learn that the slab was brought here from the Siddêdêvara-bet  forest. At the top the slab has a discus on a pedestal and a conch with an intervening dagger. The inscription refers itself to the reign of Malli-Odeyar, son of the Vijayanagar king Bukka I. On our way back I went in advance without a guide and lost my way in the forest. After walking 7 or 8 miles with intense anxiety, I was fortunate enough to emerge from the forest before it grew very dark and reached my destination with considerable difficulty. An inscription was copied at Ty gadare-

N ralkere p lya at about 9 P. M. by lamp light. In the N rasimha temple at N ralkere the object of worship is a short pillar, probably a Garuda pillar, with a flower sculptured on the front face. Two fragmentary epigraphs in characters of the 8th century were copied at Kuppep lya. One of them (Plate XIX, 2)

mentions Sivam r-Ereyappa, son of Sripu [rusha], as the governor of Kunungil-n du, i.e., the Kunigal District, and names a place Bisug  which is evidently identical with the modern village Bisak  situated close by. It appears that when a

ryot was ploughing the land this inscribed stone came in contact with the plough-share, and that on his getting that portion excavated he came upon heaps of ashes, broken pottery and pieces of iron. Tradition has it

Bisak  that Bisak  was once a great city of considerable im-

portance which contained 75 *bastis* or Jaina temples. It is said that several fields here contain ash-pits and pieces of old pottery and that gold coins also used to be picked up after heavy showers some years ago. An enquiry was made for a specimen of the coins so picked up, but none could be had. A piece of pottery in the possession of a ryot was, however, procured for examination. Excavation may bring to light some old relics of historical importance, but the village is out-of-the-way and not easy of access. The antiquity of the place is also testified to by the printed old inscription of the village, EC, 9, Magadi 53. Two new inscriptions were found on the pillars of a man apa at the entrance to the village, but these are mostly worn. A new inscription was copied at R manhalli.

## 12 The Vardham na-basti at Sankiga ta is a plain structure. According to tradition it is an old *basti*, but no one knows anything Sankigatta. about its origin. A basti dedicated to Vardham na,

the last Tirthankara, is not very common. Having heard from a reliable source that there is an inscription on the back of the Vardham na image, I made up my mind to pay a visit to this out-of-the-way place in order that I might get a copy of the record. But the Jainas, fearing that I would enter the *garbhagriha* or sanctum sanctorum for deciphering the inscription, totally denied its existence. I then sent some of their Hindu friends to make enquiries, but the same answer was returned to them also. After a great deal of persuasion, however, they admitted the existence of the inscription. I told them plainly that I should be the last person to enter the *garbhagriha* against their wishes, gave them detailed instructions about the way of preparing an uninked estampage and procured a pretty good impression of the epigraph. The inscription gives the genealogy of the Hoysala kings from Vinay ditya to N rasimha I and stops there. The characters are of the 12th century. When I read out the contents of the record the Jainas were pleased and volunteered the information that the pedestal also had an inscription. Unfortunately this inscription is almost completely worn, so that nothing could be made out of the two impressions that I got prepared by the *archaks*. It may have contained information about the person by whom and the date on which the image was consecrated. From the inscription on the back of the image one is naturally led to the conclusion that the temple probably came into existence during the reign of the Hoysala king N rasimha I (1141-1173). But there are other considerations which go against such a conclusion. The inscription in question, judging from

PLATE III.

METALLIC FIGURES IN GANGADHARESVARA TEMPLE AT SIVAGANGA.



1. DANCING GANAPATI.



2. TANDAVESVARA



3. TANDAVESVARA.



4. SIVA



5. PARVATI



its similarity to some which are already published, is a long one consisting of many lines, though there are only 22 lines in the impression that was taken. Such a long inscription on the back of an image is extremely rare. Further, the published inscriptions show clearly that this inscription wants some lines both at the top and the bottom and that the intervening lines are defective by reason of the missing letters both at the extremities and in the middle. We shall not therefore be wrong in concluding that the image of Vardhamâna was carved out of a big inscription stone with a few tell-tale remnants of the epigraph left on the uncarved portions of the back. Instances are not wanting of inscription stones having been cut and converted into pedestals of images, jambs of doorways, etc.; but the present is a curious instance of considerable interest. The image of Vardhamâna is about 5 feet high with *prabhâvali*. The temple also contains seated metallic images of Padmâvati, Jvâlâmâlinî and Sarasvatî in addition to the usual figures of Pancha-Paramêshthîs, Navadêvatâh, etc., (see *Report* for 1913, paras 14 and 17). A few modern inscriptions were found on the temple vessels. There are about 30 families of Jainas in the village. A new inscription was copied at Nilâtanâlli, a village about two miles from Sankigatâ but belonging to Kuñigal Taluk.

Manuscripts.

I made a cursory examination of the palm-leaf manuscripts in the possession of Pandit Lakshminarayana Sastri.

They were about 70 in number. With the exception of a few all the works contained in them are printed. They were found to bear on general literature, the Vâdas, Vêdânta, logic, grammar, mantra-sâstra and ritual. A copy of an inscription found in one of the palm-leaf manuscripts was transcribed.

13. A new inscription was copied at each of the villages Yallâpura and Honnâpura. The inscription at the latter village is in a field on which once stood a Lingâyat maṭha. Mâyasandra has a large tank. A good *virayal* of a pretty

Mâyasandra.

large size was found here. It consists of two panels—the

upper having the figure of a man riding a horse with an umbrella-bearer behind and a servant in front, and the lower having 5 female figures standing in a row, representing perhaps his wives. The hill named Râmêdêvara-gûḍâ near Virupâpura was carefully explored. On the way to what the villagers

Râmêdêvara-gûḍâ.

called the *chakra* (*i.e.*, sikhara or summit) of the hill 2 in-

scriptions were found on a boulder to the right and 2 more on a rock to the left. The summit has the remains of a ruined Sîva temple. Situated to the east on a lower level on the same hill is a pretty large temple dedicated to the god Râmêdêva after whom the hill is named. The *garbhagriha* of this temple is surmounted by a pretty stone tower and there is also a *gopura* over the *mahâdrâra*. The temple presents a pretty appearance when seen from below. A new inscription was discovered on the north outer wall. Sugganâlli has a

Sugganâlli.

beautiful grove in front. The Narasimha temple here is a

pretty large Dravidian structure. The *garbhagriha* has a pillar sculptured with a discus on the front face. Attached to this is the *vajrângi* (or a brass plate in the shape) of a standing Narasimha. The *utsara-vigraha* or metallic image, though a Srînivâsa in form, is called Ranganâtha. The brass Garuḍa-vehicle of the god, kept in the *nârârangâ*, is a great object of worship. It has many devotees who make vows to it, present it with jewels and cloths and have it constantly bathed in fulfilment of their vows. In a cell to the right of the *nârârangâ* entrance is a fine figure of Chakrattâlyâr (or the discus of Vishnu) with 16 hands, and in a cell to the left a *brindârâna* worshipped on the Utthânadvâdaśi day (*i.e.*, the 12th lunar day in the bright fortnight of Kârtika). The car festival of the god takes place about the full-moon day of Phâlguna (February-March) when a large cattle fair is held at which about 50,000 people are said to collect together. In the *prâkâra* are cells enshrining the goddess of the temple, Ândâl and the Âlvârs. As at the temple at Tirumale (para 9), Sâtânis perform the duties of a *parichâraka* here. They style themselves the *sthânikas* of the temple. Many people name themselves Sugga after the village and Kambâdayya (*kamba*-pillar) after the god. The temple, though Vaishnava, is said to own many Lingâyat devotees. A new inscription was found on the wall to the right of the *nârârangâ* entrance, as also a few modern ones on the temple vehicles and vessels. A further discovery in the village was an epigraph to the north of the temple. Hulikal, which was once

Hulikal.

the capital of a Pâlegâr, contains a number of ruined temples and *maṇṭapas*. The Pâlegâr's house is a good

stone structure. Adjoining it on the north is a tiled mud structure with an open courtyard and a veranda supported by huge wooden pillars which are 2 feet square at the bottom. On a hill known as Ranganâthasvâmi-betâ near Tattekere stands

Tattekere. a temple called the Ranganâtha, though the object of

worship in it is a pillar marked with the discus of Vishnu with the *râjrângi* of Narasimha in front as at Sugganhalli. This form of Narasimha, which appears to be rather peculiar to these parts, was also noticed at Neral-kere (para 11). The metallic images of the ruined Nili-Rangasvâmi temple at Sôlûr are also kept in this temple. A new inscription was found on a pillar of the *navaranga* and another on the rock in front of the temple. There is a good Garuda-pillar, about 20 feet high, in front of the temple. It has, as usual, a Garuda on the side facing the temple, the sculptures on the remaining sides being Râma on the

Mâlingana-betta. east, a conch-blower on the north and a vase on the south.

Tattekere, had once a figure of Sankôle Virabhadra in a shrine on its slope. The god was so named because, according to tradition, he had to be fettered (*sankôle*) owing to his mischievous pranks with the women of the surrounding villages. A new inscription was discovered to the north of this hill. Sôlûr appears to have

Sôlûr. once been the capital of a Pâlegâr. Two of the inscriptions of this village, EC, 9, Magadi 62 and 63, are not now

forthcoming. It appears that the field in which they stood was sold to Roman Catholic Missionaries who removed the stones from their places and handed them over to the Holeyas of the village. It is not known what became of the stones. The Lingâyat mathâ at Sôlûr in which Magadi 64 and 65 are found is known as Chilume-matha owing to its having a fine spring (*chilume*) in the form of a well with steps built on all the four sides. The stone containing the inscription Magadi 66 was found to be inscribed on both the sides, the printed inscription being only the front portion of the stone. A new epigraph was discovered in a field to the north of the Travellers' Bangalow at Sôlûr.

14. Before taking leave of Magadi Taluk a word has to be said about a few records examined at Mâgâdi itself. A few inscriptions on

Magadi. some jewels and vessels kept in the Taluk Treasury were

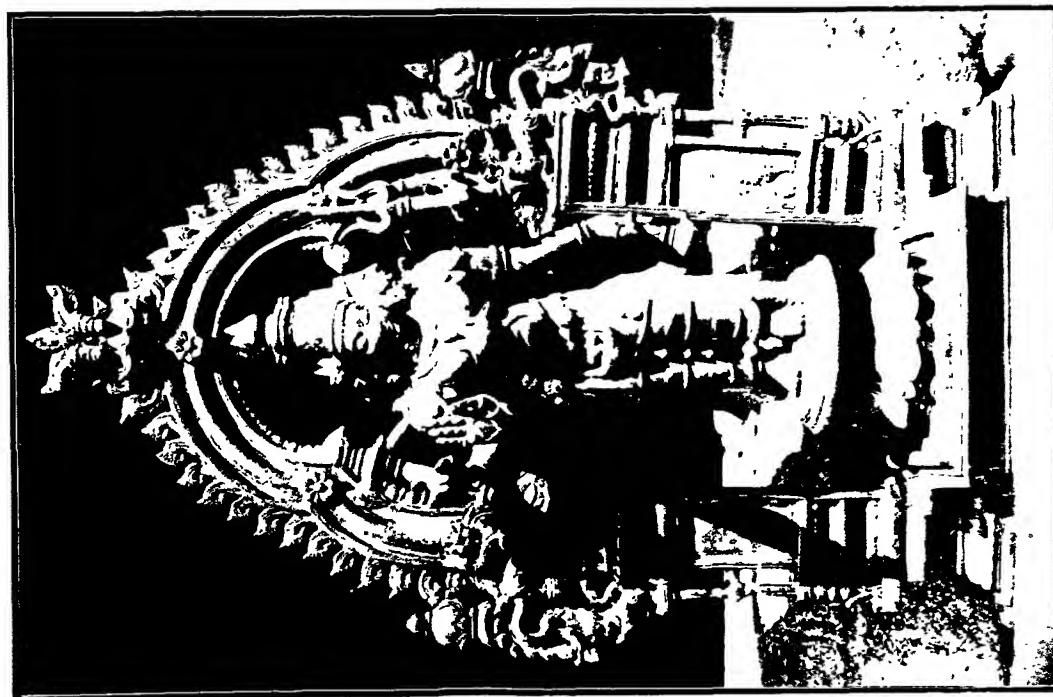
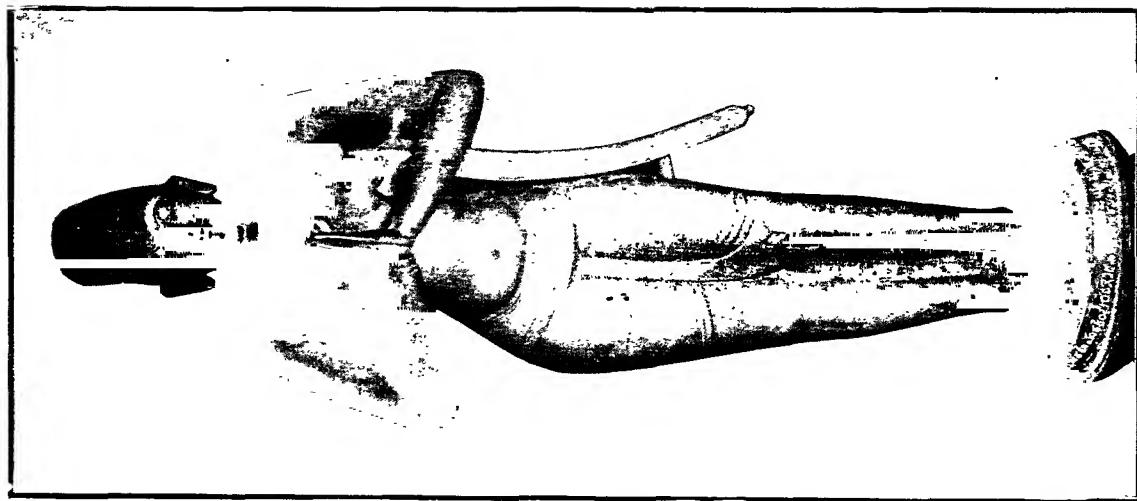
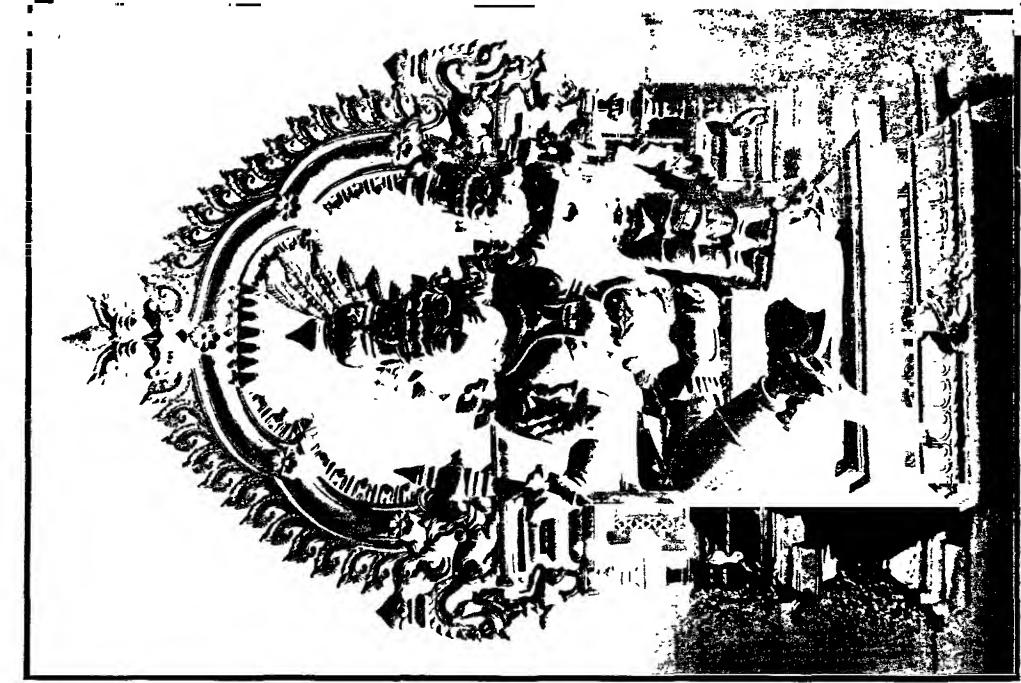
copied. Besides the papers noticed in para 9, Gulam Husen Khan produced 4 Mahrâthi *nirûps* for examination. Two of these, dated A.D. 1808, are addressed by Dewan Purnaiya to Husen Khan, Killedar of Magadi, and the remaining two, dated 1841 and 1844, are addressed by the Commissioners of Mysore to Fakaruddin Khan, son of Husen Khan. Fakaruddin Khan was also Killedar of Magadi. But in another *nirûp* received by him in 1832 from the Commissioners of Mysore (see para 9) he is addressed as the Killedar of Hutridurga, a hill in the adjoining Kunigal Taluk. The seal of this *nirûp* bears in the middle the British coat of arms and around the margin the words—Commissioners for the Government of Mysore. Mr. K. Ramasvami Iyengar, Headmaster, A.-V. School, Magadi, gave me a palm-leaf manuscript which was found to contain a copy of an inscription. This was transcribed. I am glad to state here that Mr. K. Ramasvami Iyengar was of great service to me during the survey of the Taluk by reason of his local knowledge, influence and sympathetic interest in my work. It was he that gave information of the existence of some of the records now copied for the first time. He showed me some old records, dated about 1860, which give the information that his father, Srinivasa Iyengar, was employed by Mr. Bowring, Chief Commissioner of Mysore, for copying out the inscriptions at Belgâni from the photographs supplied to him and rendering them into modern Kannada. Judging from the Kannada abstracts and analyses of the inscriptions found in the records, Srinivasa Iyengar appears to have been a good Sanskrit and Kannada scholar of very great intelligence. He has done his work remarkably well, and this at a period when he had scarcely any materials to help and guide him in his difficult task. Mr. K. Ramasvami Iyengar appears to have inherited some of his father's interest in epigraphical work.

15. I then toured in Nelamangala Taluk and surveyed 37 villages. This survey resulted in the discovery of more than one hundred new records. A brief account will now be given of the discoveries made and anything noteworthy with regard to the villages visited will also be stated. At Nelamangala two copper-plate

Nelamangala. inscriptions were found in the Taluk Treasury. One of them consists of a single plate and is dated in Saka 1552.

PLATE IV.

MYTICAL FIGURES IN GANGADHARESVARA TEMPLE AT SIVAGANGA.



1. CHANNIKESVARA AS AN INCARNATION OF BRAHMA.

A.D. 1608.

3. UMMADESVARA.



The other, consisting of 3 plates, records a grant in Śaka 1437 by Krishna Dēvarāya of Vijayanagar. Both of them were taken for detailed examination at headquarters. Inscriptions were also found on some of the jewels and vessels kept in the Treasury. These were copied. We learn from the inscriptions that some of the silver vessels were presents from Krishna-Rāja-Odeyar III to the temples at Śivaganga. Of the temples in the town, which are mostly modern, the Adake Ānjanēya temple is said to be the oldest, the god in it being supposed to have been set up by king Janainējaya. The temple is so called because *adake* or areca nut used to be stored in it when the *baṭiyi* (payment of tax in kind) system was in vogue. It is rather strange that the town contains not a single inscription. The Mukti-

nāthēśvara temple at Binnamangala is a small ornate structure in the Dravidian style, consisting of a *garbhagriha*, a *sukhanāsi*, a *navaranga* and a porch. The fine Tamil inscription near it, E C, 9, Nelamangala 3, registers a grant for it in A.D. 1110 during the reign of Kulōttunga-Chōla I. The temple was therefore in existence before that date. It may have been erected during the reign of Rājēndra-Chōla, one of whose inscriptions, E C, 9, Nelamangala 7a, of A.D. 1038, mentions Binnamangala. The temple faces east. The *garbhagriha* and *sukhanāsi* are each supported by 4 pillars. The *navaranga* pillars, four in number, stand on ornamental bases and are sculptured with figures all round at the bottom and decorated with devices in the upper portion. The ceiling is a panel of well carved *ashta-dikpilakas* or regents of the 8 directions. The *navaranga* doorway shows good work: the lintel has a Gajalakshmi in the centre flanked by lions and *maṭaras*, the latter represented as swallowing one of the hind legs of the lions: and the jambs are carved with a row of dwarfs to front. The outer walls, built of well-dressed slabs, contain a row of lions all round at the bottom. Above the ornamental plinth comes a row of figures, small and large, some of the latter being in niches. The figures in niches, 7 in number, are Tāṇḍavēśvara, Ganapati, Siva, Vishnu, Brahma, Mahishāsuramardini standing on the head of a baffalo, and Kāliyamardana. Among the other figures may be mentioned a female, probably representing Śachi, Indra's wife, riding an elephant, a sage with matted hair, Bhairava, Vēnugopāla, Sūrya and Chandra. The two latter are at the sides of the doorway. Of the female figures, the larger ones are well carved. One of the smaller figures to the left of the outer entrance, which holds a club and is represented as wearing breeches, is worthy of notice. This temple is of interest as affording examples of Mysore architecture and sculpture of the 11th century. The figures are rather plain but natural, there being no excessive oruamentation as in the temples of a later period. Though there is some similarity between the carvings of this temple and those of the Vaidyēśvara temple at Talkād (*Report* for 1912, para 19), which also contains records of Kulōttunga-Chōla I, the workmanship here appears to be decidedly superior. A new inscription was copied at

Binnamangala. The Ranganātha temple at Dāsanpura, though so named, has a figure of Śrinivāsa, about 2

feet high, flanked by consorts. The Garuda-pillar in front has, instead of the usual Garuda, a Hanumān on the side facing the temple. Two new epigraphs were copied at this village.

The Bhīmēśvara temple at the *bēchirakk* village Mākali is an old structure with doorways and lintels carved with

Mākali rough scroll work, situated on the bank of the Arkāvati.

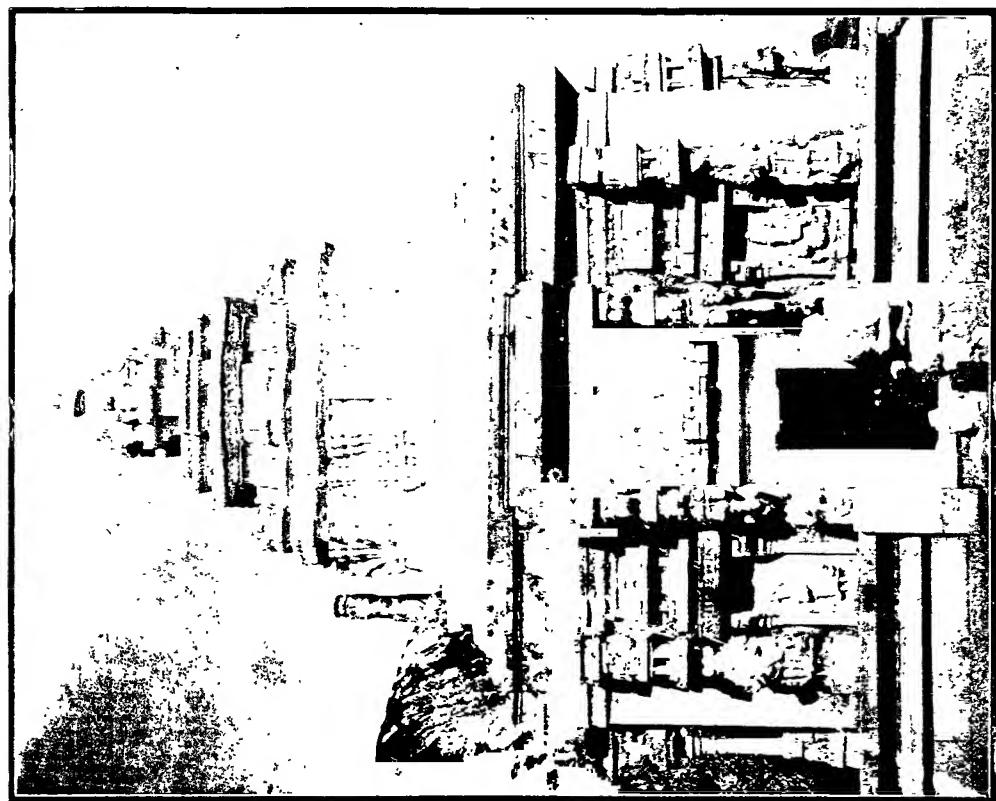
The god is said to have been set up by the Pāṇḍava prince Bhīma. On a rock in the bed of the river is a large foot-print which is supposed to represent Bhīma's left foot. It is worshipped on certain occasions by pilgrims. Bhīma's right foot is believed to be somewhere near Kānkānhalli, and his knee on a hill known as Bharji-bettā in Nelamangala Taluk. There is likewise in the same taluk a village named Arjunabettahalli, connecting Arjuna also with the taluk.

16. Śivaganga and its environs were surveyed. Śivaganga is considered to be a holy place of pilgrimage and is called the Southern Kāśi. Śivaganga Hill.

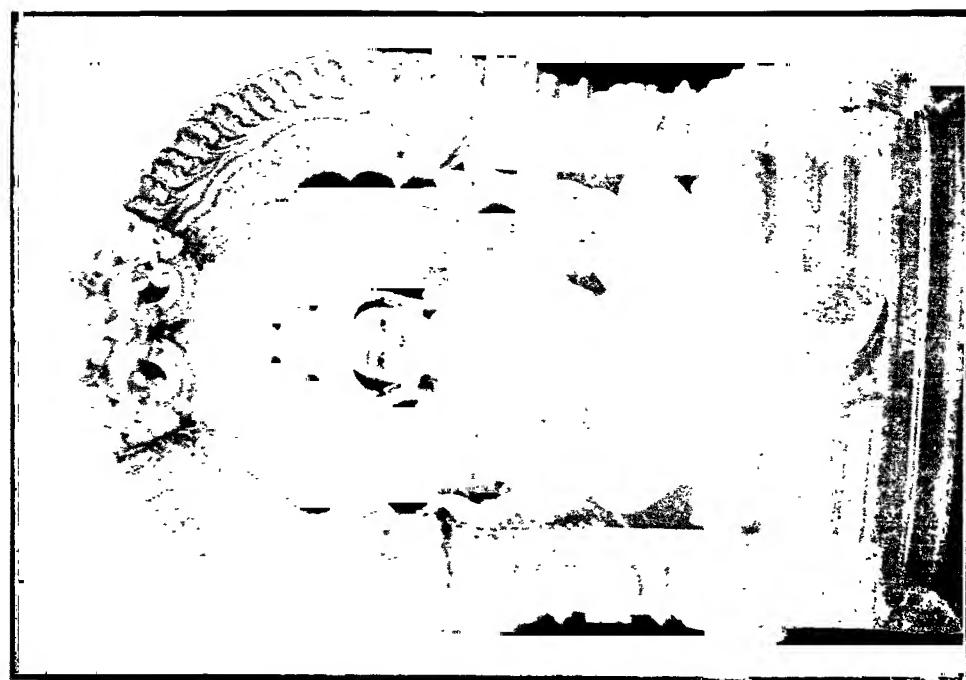
The Śivaganga hill, named Kakudgiri in the *sthala-purāṇa*, was explored. Kaṭale Nanjarāja, an author who flourished about the middle of the 18th century, has written a Kannada version of the *Kakudgiri-māhātmya*. The northern slope of the hill presents a picturesque appearance with its temples, towers and grand flight of stone steps (Plate II, 1.) As we ascend the flight of steps, there is to the left a huge Ganapati carved out of a boulder and behind it on

another boulder a fine tower over a small four-pillared manṭapa which once contained a Basava or Nandi; and to the right a shrine of Virabhadra known as Paḍekal Virabhadra owing probably to his position near the beginning of the flight of steps. Further up to the right we have a shrine of Subrahmanyā, a good figure seated on a peacock with 5 faces in front and 1 on the back and with 12 hands, two being in the *abhaya* or fear-removing and *varada* or boon-conferring attitudes and the rest holding various weapons. After this the passage to the right leads to the Gangādhareśvara temple and that to the left to the summit of the hill. A few yards further up is a huge Nandi, measuring  $12' \times 8' \times 9'$ , called *Emme-basara* (She-buffalo bull) owing perhaps to its rude execution. There are also a cave and a linga shrine near it, in the latter of which a new inscription was found. Further up we have to the right a figure, carved out of a rock, of Ganji-Virabhadra, so named because his shrine is situated near the drain of a former temple kitchen through which *ganji* or rice gruel once flowed. Going a little higher up we come to the structure called Kempe Garda's *hajira* or hall (see para 8), a good manṭapa in three *arkas* with a veranda on a lower level, both supported by sculptured pillars with protruding lions with riders. The end pillars of the veranda have lions and riders on both the outer faces. On the west face of the third upper pillar from the east is a well executed figure of a man trimming his mustaches with the left hand and holding a dagger in the right. Three new records were copied near this hall. A few yards above this we have to pass through a gate called Gare-basa-vanna's gate, because it has over it a huge, but pretty, *basara* or bull made of mortar (*gari*). People make vows to this bull and worship it. A new epigraph was copied here. Higher up to the right is a large spring called Āne-doṇe (Elephant spring), to the east of which a new record was found near a linga shrine. Continuing the ascent, we come to a cave called Chigaṭana-gavi, which has some figures, male and female, elegantly carved out of the rock, though now in a mutilated condition. Further up is another huge Nandi, measuring  $12' \times 9' \times 10'$ , known as Dodda-(big) basava. Then we pass through a small gateway called Kallu-bāgilu (stone gate), a few yards above which is a well called Kaṇva-tirtha. An inscription found here tells us that the well was built in 1652 during the rule of the Mahratta chief Shāhji, father of Sivājī. Higher up we have to go through a narrow passage between boulders which bears the name Onake-gāndi (Pestle-hole). A new inscription was found here. There is also an English inscription on a boulder close by recording His Highness the Maharaja's visit to the hill in November 1900. Above Onake-gāndi the ascent is very steep in several places and iron railing is put up for the safety of the climbers. Further up is a good Nandi called Kōḍugal-Lasava (Peak bull) because it is carved out of the top of a peak on the east. It is really astonishing that the artists were able to accomplish this piece of work, seeing that there is scarcely enough space around for them to sit and do their work, the rock being almost perpendicular on all the sides with an abyss below. Two inscriptions were discovered on this rock, one of them giving the date of the execution of the bull as A. D. 1388. Going higher up we reach the summit. On this is a shrine of Virabhadra, to the north of which stand on an extensive rock two stone pillars, one larger than the other, the larger called Tīrthada-kamba or the Tīrtha-pillar owing to a small quantity of water oozing from beneath it on the day of the winter solstice or *Makara-sankaranti*, and the smaller called Dipa-stambha or the lamp-pillar as a lamp is lighted on it on particular occasions. The rock on which the pillars stand juts out to a considerable distance without any support below and has on the under side of the extremity two iron hooks for hanging bells. It is said that two bells, one of gold and one of silver, were once attached to the hooks. It is really wonderful how the hooks were fixed on the under surface of this precipitous rock. Around the pillars the rock is covered with numerous inscriptions in Kannada and Nāgari characters recording the names of pilgrims. The Tīrtha-pillar is octagonal in shape, the upper faces being adorned with a device resembling Tenkale-nāmam (the mark on the face of the Tenkale Śrivaishṇavas). The lower portion of the pillar has an inscription repeated on all the four sides stating that it was set up as a lamp-pillar by one Kūsa-Basavaṇa during the reign of the Hoysala king Nārasimha I (1141-1173). There is also an inscription in the Gangādhareśvara temple on the north slope of the hill which mentions this fact. We thus learn from the inscriptions that the Tīrtha-pillar was originally intended for a lamp-pillar. It is not known when the other pillar, now known as the lamp-pillar, was set up. The water that oozes from beneath the Tīrtha-pillar

STVAGANGA.



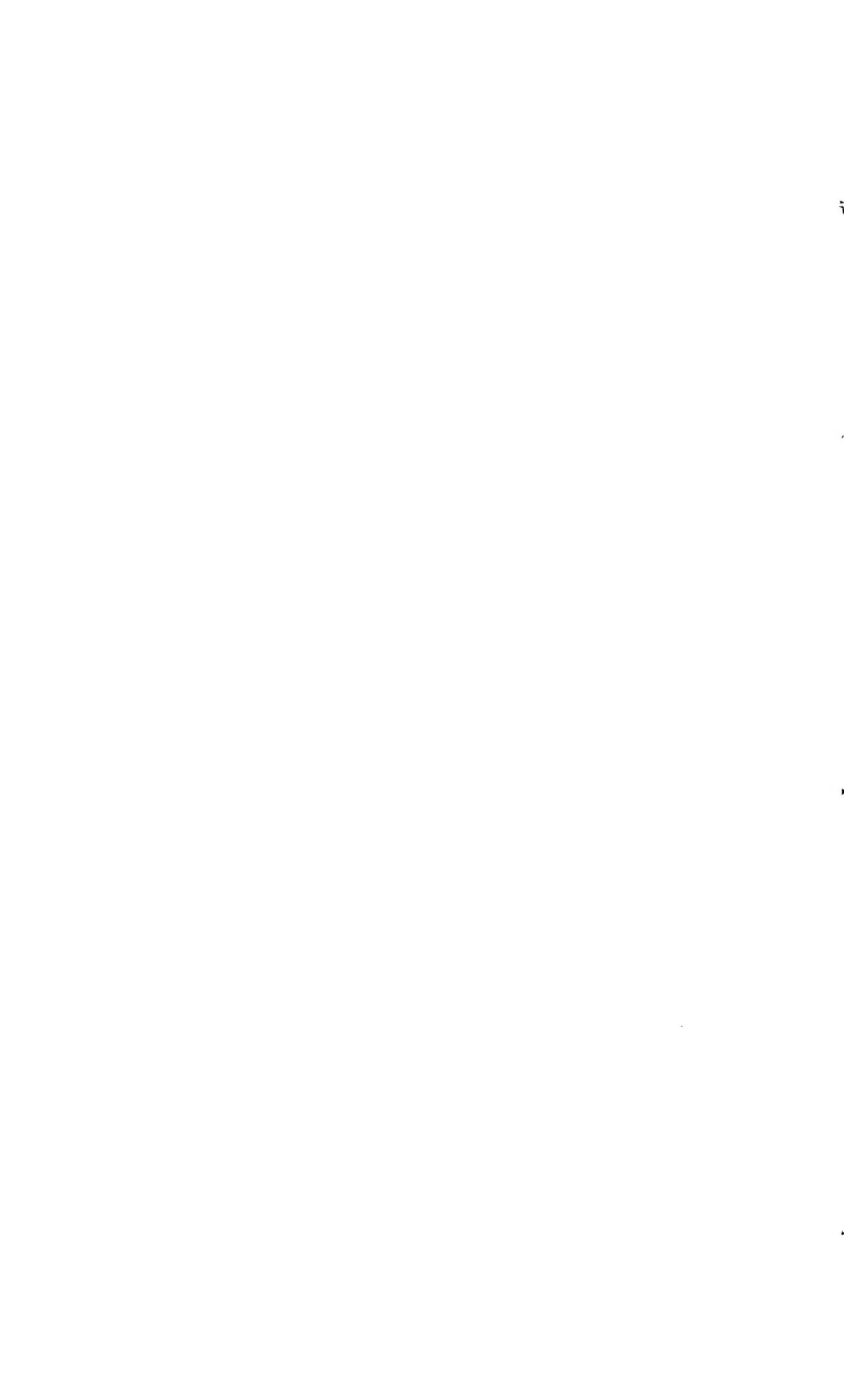
2. EAST VIEW OF TOWER OVER GANGADESHVARA TEMPLE,  
OF UGAM BASAVAYYA IN GANGADESHVARA TEMPLE.



3. MARBLE RELIEF OF SARASWATI IN SARADA TEMPLE.



1. METALLIC PORTRAIT STATE-LIKE  
OF LIGAM BASAVAYYA IN GANGADESHVARA TEMPLE.  
*Mysore Archaeological Survey.*



is considered very holy and a portion of it is sent to the palace in a sealed vessel on the Śivarātri day. The top of the hill commands a fine view all round.

17. Before noticing the temples on the north slope of the hill it is necessary to say a few words about a Lingāyat maṭha situated Mēlgavi maṭha. This is called Mēlgavi maṭha, i.e., the Upper Cave maṭha in contradistinction to another Lingāyat maṭha known as Keṭagana-gavi maṭha or the Lower Cave maṭha which is situated lower down behind the Honnādēvi temple on the north slope. Mēlgavi maṭha is an institution of some antiquity, affiliated to the maṭha of Rēṇukāchārya at Bālehalli. Gubbi Mallāñārya, a Vīraśaiva author who wrote the Kannada poem *Vīraśaivāmrītāpūrīya* in A. D. 1530, gives a list of the gurus of this maṭha and says that he was the disciple of Śāntanānjeśvara of this maṭha. The maṭha has a temple in a natural cavern of Rudramuni who is said to have been the son of Rēṇukāchārya, one of the five Vīraśaiva āchāryas. The figure of Rudramuni, about 1½ feet high, stands with 4 hands, wearing a garland of skulls. Two cells on both sides of this temple with female *dvārapālakas* at the sides are styled *yōga-maṇṭapas*. In the *pradakshīna* of the temple is a deep narrow spring called *Oraḷu-tīrtha*, *oraḷu* meaning a stone mortar, said to be connected with the Kunbhāvati-tīrtha, a fine spring at the back of the maṭha. Three new inscriptions were found near the maṭha, two near a spring known as Jāji-done and one on a pillar of a maṇṭapa in front. Some vessels of the maṭha were also found to bear inscriptions stating that they were presents from Krishṇa-Rāja-Odeyar III. Keṭagana-gavi maṭha may also be noticed here for convenience. As stated above, it is situated behind the Honnādēvi temple and is said to be affiliated to the Parvata maṭha. Close to it, in a deep and narrow cleft of the rock, is a *tīrtha* known as Pāṭāla-Gangā. To reach the tīrtha we have to descend 40 steps between two boulders. The *sthala-purāṇa* tells us that on one occasion Pārvati, feeling thirsty, asked Śiva to give her some water from the Gangā on his head, and that, on his refusing to do so, she assumed the form of Honnādēvi, an incarnation of Kāli, and struck the rock with her sword, whereupon water gushed out of the rock. This is the origin of Pāṭāla-Gangā. On the way to the tīrtha from the maṭha are some *gaddiges* or tombs of the gurus of the maṭha, and to the left of the passage is a huge figure, about 9 feet high, of Vīrabhadra, carved out of a boulder, holding a bow, an arrow, a sword and a shield and wearing a garland of skulls. It is said that the gurus of this maṭha had once the sole management of the Honnādēvi temple (and according to some people of the Gangādhareśvara temple also) in their own hands, and that they were thrust to the background when latterly Brahmins took possession of the temple. But it appears that as a reminiscence of their former position some honor is shown to the gurus on certain occasions, though they do not visit the temple.

18. The Gangādhareśvara and Honnādēvi temples on the north slope of the hill are formed out of large natural caverns with maṇṭapas and *prahāras* attached to them. The former is a large structure with two *mahādvāras* on the north and east surmounted by *gopuras* or towers, the east tower being in an unfinished state. The temple proper is a large cave sheltered by a huge overhanging boulder with cells all round. It faces north and has a well carved doorway consisting of 4 sets of jambs on either side. There are no pillars in the cave except two ornamental brass pillars set up in front of the linga cell which faces east. Another cell serves as the temple treasury with a figure of Gaṇapati, named Khajāne (Treasury) Gaṇapati, at its entrance. In a third cell are kept a few stone and metallic images. Two niches contain figures of Harihara and Subrahmaṇya, the latter with all the six faces in front and four hands. Other figures in the cave are Mahishāsuramardini, Nārāyaṇa, Bhairava and Gaṇapati. The last two are elegantly carved. The figure of Gaṇapati, about 1½ feet high, which is kept in a niche, is said to be Jakāṇāchāri's own handiwork. About Jakāṇāchāri see my *Report* for 1911, para 48. The *utsava-rigraha* or metallic image of the god is a good figure with two consorts, Pārvati and Gangā, as in the Rāmēśvara temple at Māgadi (para 8). There are also several other metallic images in the temple which are of interest from an archaeological, historical or artistic point of view. A portrait statuette of the Yalahanka chief Kempe Gauda with a label on the pedestal (Plate IV, 2) stands with folded hands with a sword to the left in front of the linga cell. The figure is about 4 feet high and the label gives the date A. D. 1608. Another statuette, about 1½ feet high, also

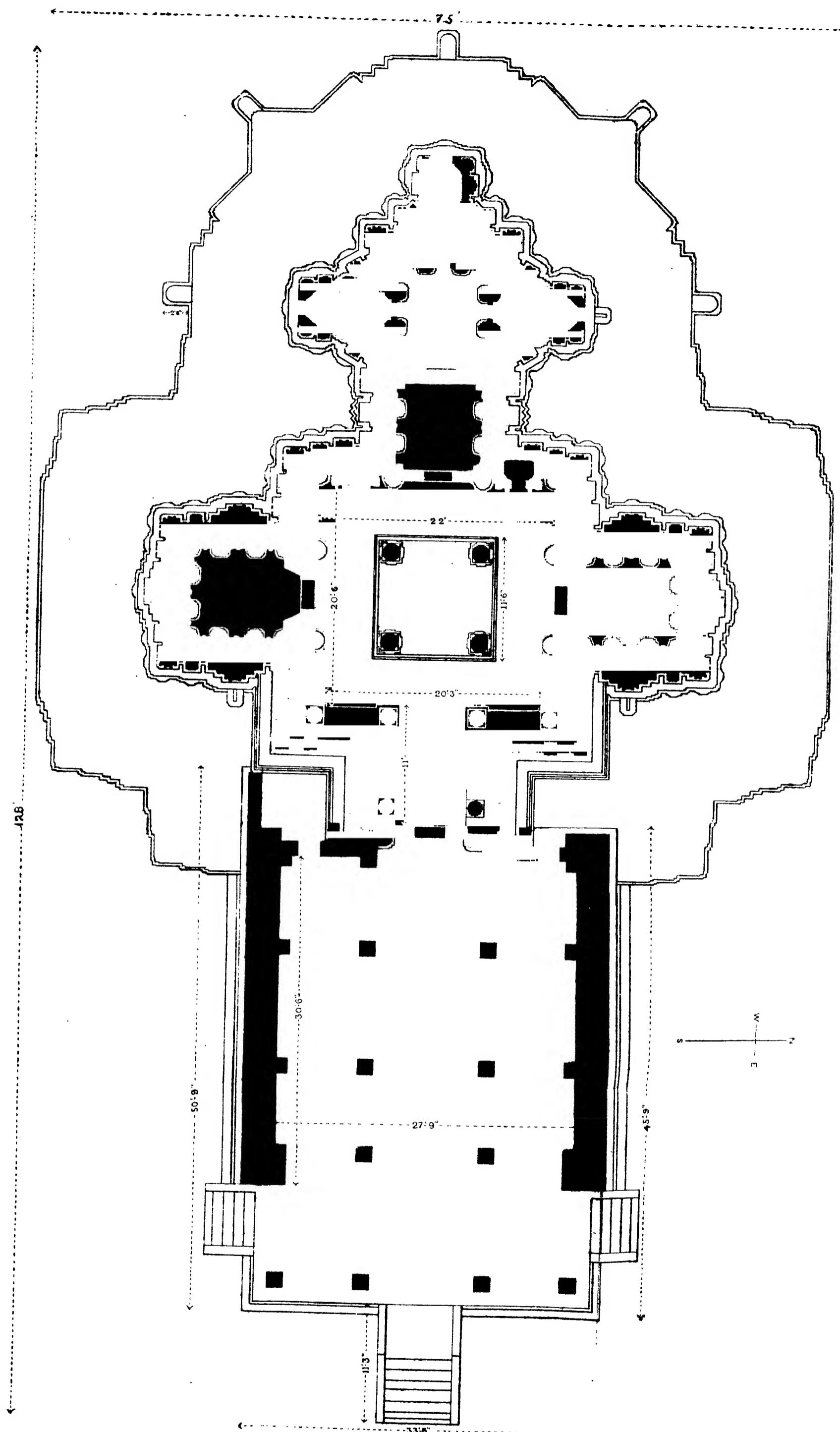
with an inscription on the pedestal, standing to its left with folded hands and armed with a sword and a dagger (Plate V, 1), represents Īligamī Basavayya while a third, about  $4\frac{1}{2}$  feet high, standing to its right without a label and holding a lamp in both the hands, is said to represent Kempasōmaṇṇa. It is stated that Īligamī Basavayya and Kempasōmaṇṇa were Kempe Gauda's brothers. Kempe Gauda is said to have enlarged and liberally endowed the temple. Opposite to the entrance are kept in a row at the back two figures of Tāṇḍavēśvara differing from each other in details and artistic quality (Plate III, 2 3), a good figure of dancing Gaṇapati (Plate III, 1), seated figures of Śiva and Pārvati (Plate III, 4, 5) and a figure of Umāmahēśvara (Plate IV, 3). Another figure worthy of note is a rare form of Chaṇḍikēśvara, about  $1\frac{1}{2}$  feet high, represented as an incarnation of Brahma, with 4 faces and 4 hands (Plate IV, 1). The attributes in the hands are a trident, an axe, a water-vessel and a rosary, the hand holding the rosary being in the *abhaya* attitude. The temple possesses four large inscribed bells which are nearly 350 years old. In front of the cave is a fine Nandi-maṇṭapa supported by four polished black stone pillars. Adjoining this is the Kalyāṇa-maṇṭapa supported by four similar pillars. The pillars of both the maṇṭapas are well carved, though devoid of sculptures. The *mukha-maṇṭapa* or front hall on the east is a fine structure standing on an ornamental plinth, supported by sculptured pillars. The inner walls have a row of images, about 2 feet high, all round, representing Saptamātrikāḥ or the seven mothers, ashṭa-dikpālakas or the regents of the eight directions, nava-grahas or the nine planets, sages, musicians, etc., who are supposed to have gathered together to witness the marriage of Śiva and Pārvati which forms the chief subject of the composition. Some of the figures, such as Tumburu, a lute-player and a female in the marriage group, are well executed. Of the 6 front pillars of the maṇṭapa, the middle four have lions with riders, while the end ones consist of pilasters with figures of sages standing in front. Over the maṇṭapa are fine stucco figures in niches. The *rimūna* or tower over the cave temple is a fine structure built of granite and sculptured all round (Plate V, 2). It is about 20 feet square at the bottom and stands on the boulder overhanging the cave. On all the four faces it has a small porch supported by two pillars carved with lions and riders. Each face has 3 niches with figures in them and two pillars at the ends, only the east face has an empty cell in place of the central niche. The end pillars are carved figures with miniature turrets over them. The figures in the 2 niches on the east are a *rishi* or sage and Gaṇapati, the end pillars representing sages (Plate V, 2). The figures in the 3 niches on the north are Tāṇḍavēśvara, Pārvati and Virabhadra, the end pillars showing Nārada and Tumburu; those on the west are Śiva, Bhairava and Sūrya, the end pillars representing Lakshmi and Vishnu as a drummer; and those on the south are Śiva in 2 niches and Bhairava with mere pilasters at the ends. The top of the tower has Nāndis at the corners. Besides the two inscriptions on metallic images and four on bells referred to above, several more records were discovered in the temple. Two of these found in the temple kitchen refer themselves to the reign of the Hoysala king Nārasimha I (1141-1173). One of them confirms the statement made in the inscription on the Tirtha-pillar (para 16) that it was set up by Kūsa-Basavaṇa, while the other records the erection of a maṇṭapa, probably the present temple kitchen, by Chokkīmayya, a general of Nārasimha I. From EC, 10, Bowringpet 9, we learn that Chokkīmayya had also served as a general under Vishnuvardhana, father of Nārasimha I. An inscription on one of the pillars of the Nandi-maṇṭapa in the temple, EC, 9, Nelamangala 84, tells us that Vishnu-sāmanta, apparently a feudatory of Vishnuvardhana, built a fine Śiva temple on the

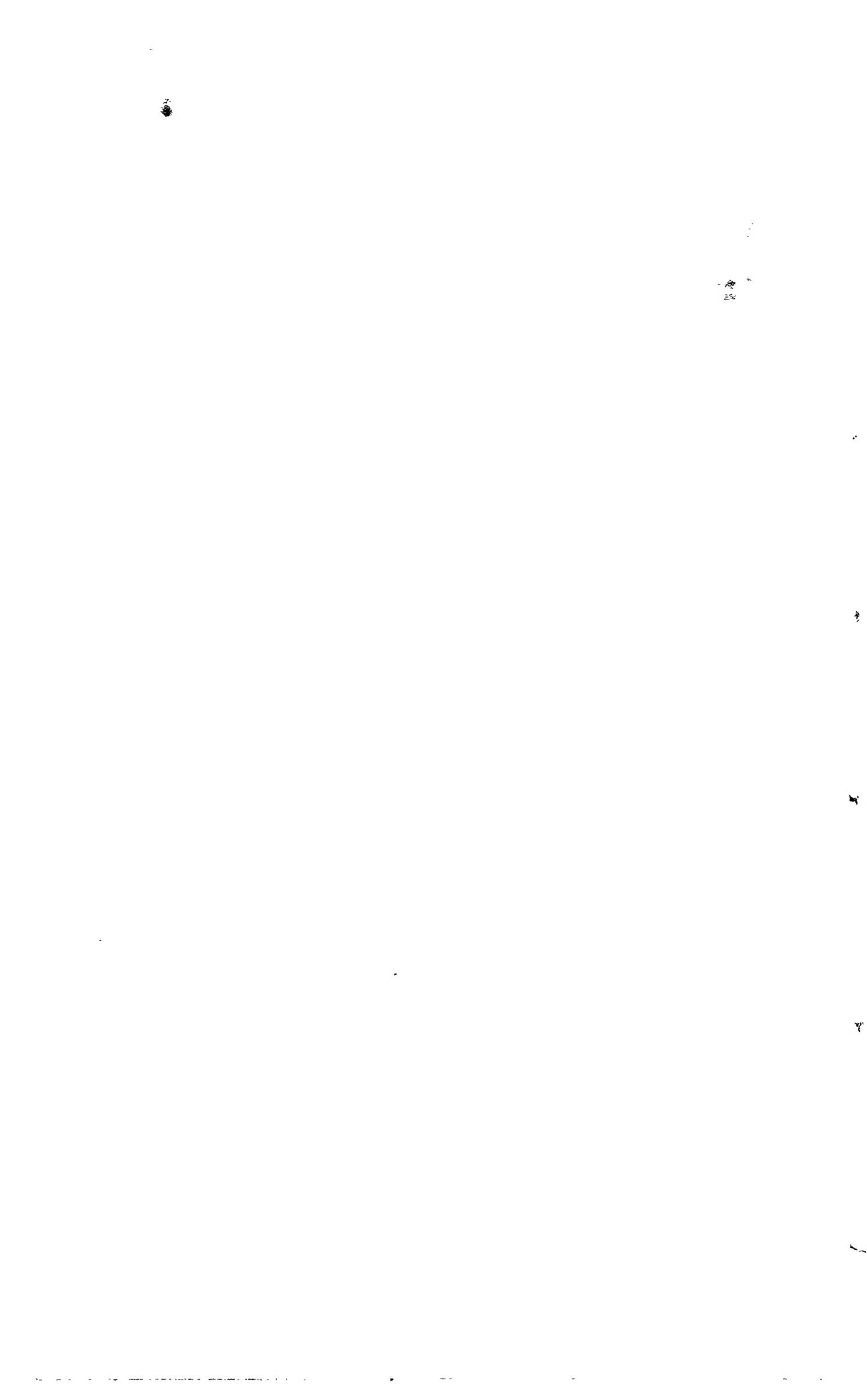
Probable date of the Gan- Sivaganga hill. If the reference, as is most probable, gadharēśvara temple. is to the present temple, its period would be the early part of the 12th century.

Other discoveries in the temple were 1 record near the entrance to the cave, 6 on boulders in the *prākāra* and a Tamil one near the tower over the cave. There are also in the *prākāra* several short inscriptions in the shape of labels over the figures of male and female pilgrims. Nelamangala 85 was found to be a modern inscription of the 16th century, dated perhaps in 1571. The Honnādēvi temple, already referred to in the previous para, faces east. The goddess is a seated figure, about 5 feet high with pedestal, trampling on the demons Chaṇḍa and Muṇḍa. The figure is well carved, though with a terrific expression, and has 8 hands, the attributes in 6 of them being a bell, a conch, a discus, a skull, an axe and a sword, the remaining two being empty.

PLAN OF LAKSHMINÂRÂYANA TEMPLE AT HOSAHOLALU.

PL. VI





There are also some other demons represented as fighting or in a dying condition. The name of the goddess, Honnâdêvi or Honnamma, is the Kannada form of the Sanskrit Svarñambâ. The goddess was once flanked by 2 female figures, about 4½ feet high, holding a sword in one of their hands. It appears that one of these was removed owing to mutilation. The other is now kept in a separate niche. The *utsara-rigraha* also has 3 hands and the same attributes. An inscription was found on the gold neck-ornament of the goddess, stating that it was a present from Dêvajammanî, one of the queens of Chama-Râja-Odeyar, father of Krishna-Râja-Odeyar III.

19. Some tîrthas on the hill, such as the Kanva, the Kumbhâvati and the Pâtâla-Gangâ, have already been referred to in paras 16 Tirthas on the Hill. and 17 above. A few more may now be noticed. To the

east of Keinpe Gaudâ's *hajâra* or hall (para 16) is a fine circular pond known as Chakratîrtha. Higher up to the west is the Sankarâchârya-tîrtha, a basin at the foot of a wall-like perpendicular rock. The great Advaita teacher Sankarâchârya is said to have performed penance here. Maitrêya-tîrtha is an open reservoir on the north slope. In a deep cave on the south slope is the Maudgalyatîrtha. There is here a shrine of Mudduvîrêsvâra. The god, about 5 feet high, is carved out of a boulder and has 4 hands, the attributes being a bow, an arrow, a drum and a trident. The Gangâ-tîrtha is in a cleft of the rock on the west slope. Two inscriptions were found here. Close by are a small neatly built pond and a small well with a neat tiny four-pillared mañṭapa over it. Lower down is a pond said to have been built by Dâsarâjaiya, a subordinate of the Mysore king Chikka-Dêva-Râja-Odeyar. Near this is a rock known as Pâdadare (Foot-print rock) sculptured with two pairs of feet which are believed to represent those of Sîva and Honnâdêvi. A modern inscription was found here.

20. The entrance to Sivaganga is through a stone gateway surmounted by a lofty tower. The Sântêsvâra temple is an old structure Sivaganga temples. with a fine lamp-pillar in front which is 3 feet square at the base and 45 feet high. The pillar is known as Ganâte-kamba (Bell-pillar) as it once had 4 bells attached to the 4 sides at the top. The east face has a large figure of Ganapati enclosed in a rude mañṭapa. In front of this is kept a most beautiful carving in the shape of a circular disc with a lotus in the centre and creepers around (Plate II, 2). It is an exquisite piece of sculpture brought from some ruined temple and undeservedly built into the steps of the above rude mañṭapa. It deserves to be removed to Bangalore and preserved in the Museum. From Sravana Belgola 53 we learn that Sântala-Dêvi, queen of the Hoysala king Vishnuvardhana, died at Sivaganga in A. D. 1131. It is just possible that the Sântêsvâra temple is named after her. The Rudrêsvâra temple has a good figure of Virabhadra about 6 feet high. To the north of the temple is a good pond, and to its west a ruined Lingâyat maṭha known as Mahantina-maṭha, a large structure with a courtyard supported by sculptured pillars on one of which is a figure of Kempe Gaudâ resembling those at Mâgađi (para 8) and Kempasâgara (para 11). Another sculpture on one of the pillars worthy of notice is the Lingôdbhava-mûrti of Sîva with Brahma going up in the shape of a swan to reach the top of the linga and Vishnu going down head foremost to reach the base. It is said that Sivaganga once had 64 Lingâyat maṭhas. On the rock to the north of the Kumbhiśvara temple 3 new inscriptions were copied. The Sâradâ temple is a neat modern structure consisting of a *garbhagriha* with a *pradakshîna* and a *navaranga* of large proportions. It is situated outside the village. The goddess Sâradâ is a beautiful four-handed seated figure, about 2 feet high, made of white marble (Plate V, 3). The *prabhâvali*, also of white marble, is well executed. The figure was prepared and set up only a few years ago. Adjoining the temple is the maṭha of the Sivaganga Svâmi, a *sanyâsi* of the Smârta sect, recently built in two storeys and presenting the appearance of a modern bungalow. The old maṭha is a stone structure within the village. In it is a pond named Agastya-tîrtha, though popularly known as Nûrenṭu-lingadakalyâni, on account of the 108 lingas set up around it. In front of the new maṭha at some distance is a large pond known as Kalyâni, measuring 60 yards by 50 yards, with entrances on all the four sides. The stone parapet above the steps has a frieze of figures all round illustrating scenes from the Râmâyana and the Bhâgavata-purâna. The story of Râma is completely delineated from his birth to his coronation. The bringing of Rishyaśringa from the forest to Ayôdhya by dancing girls is also

represented here as at Dêvanhalli (last year's *Report*, para 25, Plate VI, 4). It is also worthy of note that unlike in other ponds all the steps here have their front faces carved with figures of animals, etc., at intervals. The pond is also known as Kannala-tirtha.

21. There is a Lingâyat matha at Kambâlu, said to be affiliated to the Kambâlu Parvata matha. It has a shrine of Mallikârjuna with a

good Nandi-mântapa in front. In another shrine is a

seated figure, about  $1\frac{1}{2}$  feet high, of Marulasiddhâsvara with two hands, the left holding a linga and the right bearing a rosary in the *abhaya* attitude. This matha is stated to be subordinate to the matha at Huñasamâranhalli, Dêvanhalli Taluk. In a grove near Basavâpatna is a shrine dedicated to Bâlabasavappa with another in front dedicated to his disciple Huchchabasa-

Basavâpatna. vappa. Both these were Lingâyat gurus. The shrines

have a Nandi inside and are visited by a large number of devotees. The disciple Huchchabasavappa is, however, held in greater regard than his guru. About a mile to the south of the village is a boulder called Kudure-guñdu which bears an inscription. Another boulder close to it is called Åne-guñdu. It is said that Basavâpatna was once a great city, the capital of a king whose elephants and horses were tied near the above boulders. A hill to the south of the Sivaganga hill is called

Mikarâjana-betta because, according to tradition, a prince named Mikarâja had his residence on it. On the

way to the hill we have to go through a pass known as Îrâji-kanive. It is said that Îrâji, a dancing girl, was the mistress of prince Mikarâja. A cave on the south slope of the Sivaganga hill known as Îrâji's cave is supposed to have been her residence. The cave is a large one with a stone doorway and a four-pillared mânçapa over the overhanging rock. An inscription was found on the rock over the doorway. Mikarâjana-betta abounds with cromlechs, the upper slabs of some of them being unusually large and thick. Some were found to measure  $16' \times 9\frac{1}{2}' \times 1\frac{1}{2}'$ ,  $15' \times 10' \times 1'$  and  $12' \times 9' \times 3'$ . A few have no side slabs, the upper slabs being supported by small stones put one over the other at the corners. Some cromlechs dug out at one end are supposed to be granaries of former times. Kempe Gaudâ is said to have found enormous treasure on this hill. To the west of Aisâmipâlya stands a *tirana-yamba* with inscriptions on both the pillars. Above

Aisâmipâlya. the inscription the right pillar has a discus and Garuda, while the left has a conch and Hanumân. The sluice

of the Dêvarkere tank to the north is a fine structure in the shape of a four-pillared mânçapa about 20 feet high. A new inscription was copied at Dêvagânhalli. The

Agaluppe. Ranganâtha temple at Agaluppe has a figure, about  $1\frac{1}{2}$  feet high, of Srinivâsa. The *garbhagriha* is a cave.

The Narasimha temple to the south of Hale-Nijagal is a good structure. The images in it are said to have been brought from the ruined Narasimha temple on Nijagal-durga. Two new inscriptions were copied at the village. One of these

Hale Nijagal. was on a pillar which was completely buried in an anthill. There was considerable difficulty in getting

the pillar excavated, as no one would come forward to dig the anthill. The Nijagal hill has on its slope a temple of Virabhadra and a Lingâyat cave matha

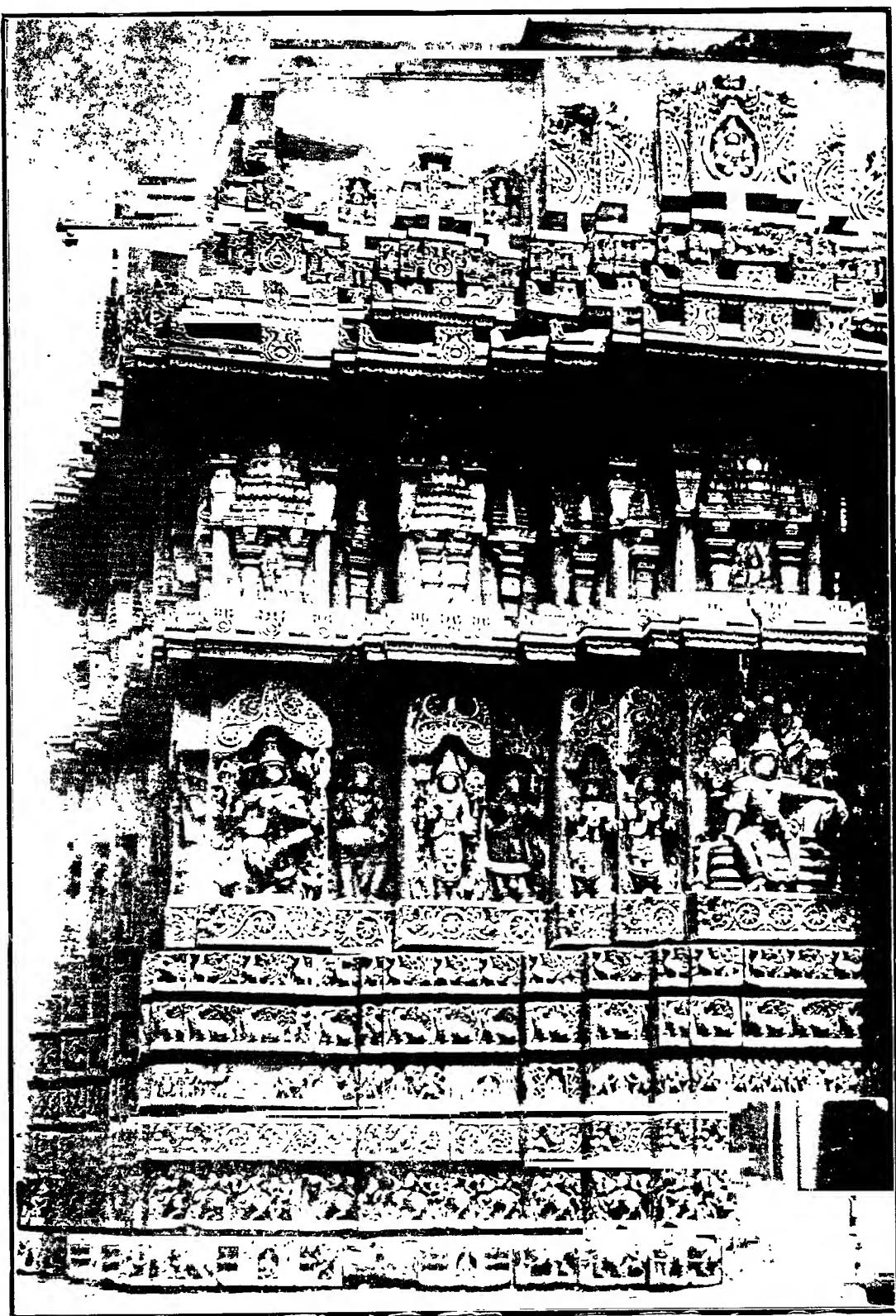
Nijagal hill. called Nijagal matha. The figure of Virabhadra, carved on a big slab, is 12 feet high with the usual

attributes, but with Daksha to the left and Bhadrakâli to the right. The hill is popularly known as Uddandayyana-betta from the tall (*udda*) figure of Virabhadra on it. A seated figure, about  $1\frac{1}{2}$  feet high, to the right of the god is said to represent a devotee named Kâkasvâmi who is believed to have gone to Kailâsa with his mortal body. He was so named because he was accustomed to laugh aloud (*kêke-hoñi*). Opposite to the temple is a lamp-pillar with a standing figure on the front face which is said to represent Hölinahampañna who erected the temple. A new epigraph was discovered in the matha. On the way to the hill is a boulder on which is sculptured a seated figure with a Nandi on either side. This figure is worshipped under the name of Kôdiyappa. Nijagal-durga, also known as Rasasiddhara-

Nijagal-durga, sacred to betta was explored. The ascent is rather difficult. The both Hindus and hill is fortified and has the remains of powder-magazines, Muhammadans. granaries and buildings of the former chiefs of the place.

Grains of *râgi* are even now picked up from the granaries. There are several springs

PLATE VII.



SOUTH WALL OF LAKSHMINARAYANA TEMPLE AT HOSAHOLALU.

*Mysore Archaeological Survey*



on the hill known as Kanchina-döne, Åne-döne, Siddhara-döne, Akkatangiyara-döne, etc. Siddhara-döne is a fine retreat, cool and refreshing, largely frequented by the Muhammadans for worship. The Hindus too go there for worship, but in their case the worship has to be offered through a Muhammadan fakir. Near at hand is what is known as the Rasasiddhas' temple, the object of worship being the head of a *rishi* or sage with a beard, made of wood. The Hindus alone worship here, the special days of worship being Tuesdays, Thursdays and Fridays. The Muhammadans worship at Siddhara-döne on the same days and also on Sundays. The hill is called Rasasiddhara-betṭa because, according to tradition, the *siddhas* or sages prepared on it *rasa* or the liquid which transmutes base metals into gold. Vows are made at the Rasasiddhas' temple. Many pilgrims come here from long distances to have their desires fulfilled. On the summit of the hill a mortar scooped out of the rock and a mark on a boulder are pointed out as the place where when two sisters were husking paddy a gun shot from below struck the boulder. The reference may be to an attack on the fort by some Mysore king. Near Akkatangiyara-döne stands the ruined Narasimha temple, a large structure, from which, as stated above, the images were removed and set up in the temple at Hale-Nijagal. Lower down is a Muhammadan tomb. It is curious that this hill is held sacred by both the Hindus and the Muhammadans, the places of worship on the top being in juxtaposition to each other. On the slope of the hill is a Śiva temple in a cave. Its outer walls, which consist of boulders, have figures of Gaṇapati, Virabhadra and Subrahmanyā carved on them. A new inscription was found below the figure of Gaṇapati. To the right of the cave is engraved EC, 9, Nelamangala 66, which has now been completely copied.

22. Heggunda and the hill near it were inspected. On the slope of the hill are two cave temples, one of Virabhadra and one of Heggunda.

Mallikārjuna. The stone containing Nelamangala 68,

which is in the Mallikārjuna temple, has a seated male figure with folded hands with a chauri-bearer standing at the side. A new inscription in characters of the 10th century was found in this temple. On the summit of the hill, which is rather difficult of approach, is situated what is known as the Rāma temple containing a short pillar to which it is believed Rāma's sacrificial horse was tied. By the side of the pillar is the seated figure of a goddess with 4 hands which is said to represent Sītā. The *utsava-vigraha* of this temple is kept in a shrine in the village. Two modern inscriptions found on the bells of this shrine give the name of the village as Hayagunda since, according to tradition, Rāma's horse (*haya*) was tied here. But this is merely an ignorant attempt to connect the village with the above story, seeing that a Tamil inscription (Nelamangala 67) of Vishnuvardhana's reign found on the hill names the village Perkunda which corresponds to Pergunda in Kannada, the old form of the modern Heggunda. It may also be stated here that on a hill close by named Rāmadēvara-betṭa the footprints of Rāma over which a temple is erected form the object of worship. This is supposed to be the place where Ahalyā, wife of the sage Gautama, was delivered from her curse. Festivals are celebrated in honor of the footprints. Manne, the Mānyapura of old Sanskrit

inscriptions, was a city of great importance at one time, having been the capital of the Gangas and the seat of

the Rāshtrakūta viceroys. As such it is rather disappointing that no old lithic records are forthcoming either in or around the village, the only old inscription on stone hitherto discovered here being Nelamangala 54. There are several ruined temples in the village. The Kapilēśvara temple is an old structure with a *garbhagriha* built of old bricks. The *nararanga* has four good pillars and two pierced windows. The south window has a creeper with indecent figures in each of its six convolutions, while the north window, which has likewise a creeper, has dwarfs in its three convolutions. The temple known as Sūlēra-dēvasthāna or the Dancing girls' temple is also a neat structure. It shows some peculiar features of architecture. The lintels of the Nandi-maṇṭapa in front have their ends shaped like capitals on the under surface. There being no separate capitals for them to rest on, it is not clear how the lintels on the four sides are supported unless iron clamps are used inside. The ceilings of the *nararanya* and Nandi-maṇṭapa show a creeper device with a Nāga and a Nāgini in the middle canopied by snake-hoods. Such ceilings are rarely met with in Mysore temples. The *garbhagriha* of the Sōmiśvara temple is also built of old bricks. These brick structures appear to go back to the Ganga

period. The site of the old city is pointed out to the south-west of the present village. It is now covered with fields and no mounds are to be found. Old bricks and pieces of pottery are strewn over the place. It is said that ash-pits and foundations of brick structures have often been met with when ploughing the fields. Some of the houses of the village are built of these old bricks. The latter are somewhat larger and thinner than the modern ones, but neatly prepared in different sizes and shapes so as to suit the parts of the structures for which they were intended. Excavations are not likely to give good results at present. A brick and a few pieces of pottery were procured for examination at headquarters. A new inscription was copied near the *Ānjanēya* temple. Nelamangala 59 was correctly copied, and Nelamangala 57 and 58, mentioned as belonging to this village, were found to belong to another village named Karumāṇne in the same Taluk. Lines 1 and 10-17 of Nelamangala 58 form a separate inscription. The Maṇṇe Ganga plates (Nelamangala 60) and the Maṇṇe Rāshṭrakūṭa plates (Nelamangala 61) are in the possession of Shan bog Narasappa and Rudraiya of the village. The two sets of copper plates received from Mr. S. M. Fraser, c.s.r., and dealt with in my *Reports* for 1910 (paras 56-59) and 1911 (paras 72-73) were also, I learn, in the possession of the above individuals.

Varanāyakanhalli.

Varanāyakanhalli is a *sarramāṇya* village belonging to the Smārta maṭha at Śivaganga. Two inscriptions were discovered here—a Kannada record of the Chōla king Rājādhīrāja dated in Śaka 973 (Plate XIX, 1) and a Tamil record of the Hoysala king Vishnuvardhana. Both are *viragals*, and it is worthy of note that the inscriptions are on the back of the stones, the front faces being occupied with figures of fighting men. Two new records were copied at each of the villages Niḍuvanda, Tyāmagonḍlu, Kōdipālyā and Kuṭavanhalli, and one each at Dāsēnhalli, Bidalūru, Mahadēvanpura and Chikkamāranhalli.

23. A few villages in Bangalore Taluk were also inspected. Bēgūr is a village of considerable antiquity, its records such as Bangalore Bēgūr.

83 going back to about A. D. 900. To the west of the

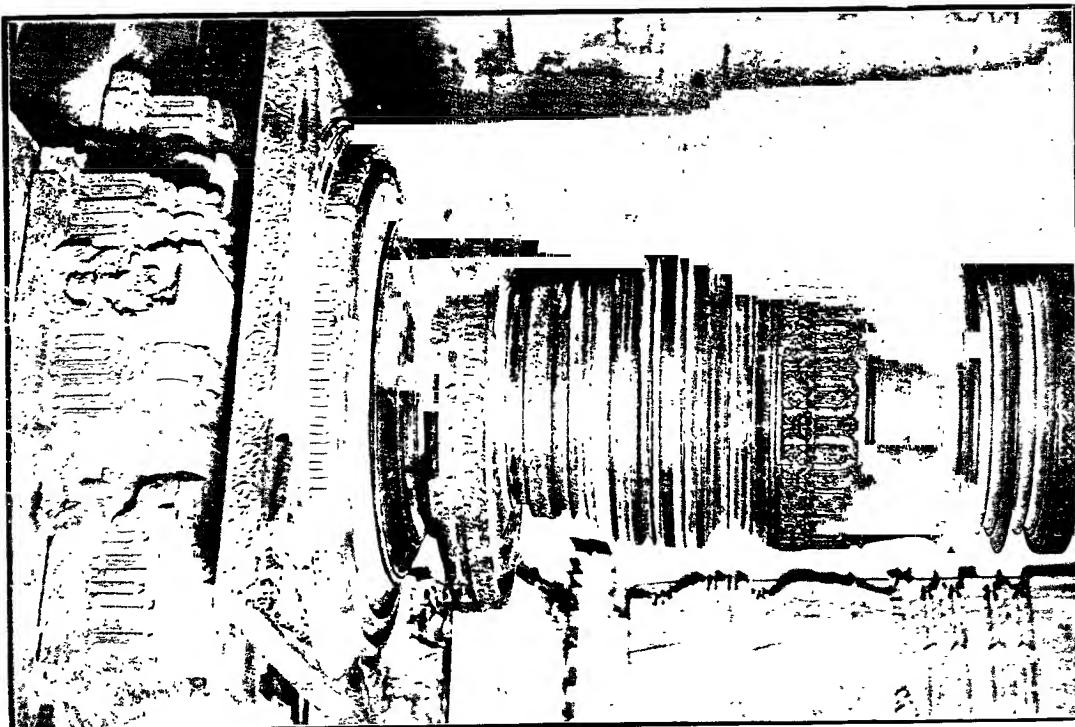
present village the fields are said to be full of ash-pits containing bones and pieces of pottery. Several circular ovens built of bricks have also been met with while ploughing the lands. These are said to have been erected for the manufacture of glass bangles. The Nāgēśvara temple is an old structure in the Dravidian style. It has five lingas named Nāgēśvara, Nāgarēśvara, Chōlēśvara, Karṇeśvara and Kamaṭhēśvara set up in five separate shrines, the first being looked upon as the most sacred, owing, probably, to its great antiquity. The others may be later additions. In the *navaranga* of the Nāgēśvara shrine there are to the left figures of Mahishāsuramardini, Chandikēśvara and Sūrya, the last with four hands, two holding lotuses and two placed on the waist; and to the right, figures of Bhairava, Ganapati, Chandra with two hands and a nimbus, and *Saptamūtrikā*. The ceiling of the *navaranga*, measuring 5 × 5' and consisting of 3 slabs, has *ashṭa-dikpālakas* with Umāmahēśvara in the centre. At the sides of the *navaranga* entrance stand two female figures instead of the usual *dvārapālakas*. In a separate shrine is the goddess of the temple, a good figure, about 2½ feet high. The front veranda of this shrine has to the right a figure of Gaṇapati with only two hands, a fine figure of Durgā, about 3 feet high, said to have been recently found in a well, and a figure of Sūrya with two hands. A fragmentary old inscription, apparently a Jaina epitaph, was found built into the floor of the veranda. The *navaranga* of the Chōlēśvara shrine has likewise a ceiling of *ashṭa-dikpālakas* with Umāmahēśvara in the centre. Another old inscription was discovered on the floor of the veranda in front of the Kamaṭhēśvara shrine together with two fragmentary Tamil ones on the front base. The former (Plate XX, 1), which may be assigned to about A. D.

Bangalore mentioned in 900, is of great interest as it mentions Bengalūru (*i.e.*, an inscription of about Bangalore), thus testifying to the antiquity of the place. A. D. 900.

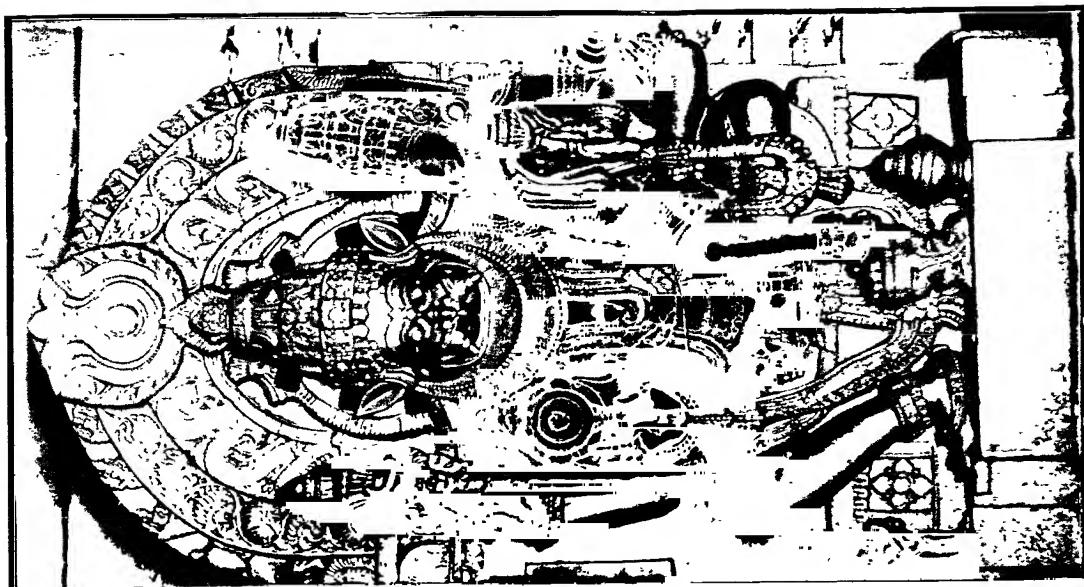
The story which connects Ballāla with the origin of the name (*Mysore* II, 43) may now be given up. During the restoration of the west outer wall of the Nāgēśvara temple the old inscriptions Bangalore 87-89 appear to have been destroyed. This is very unfortunate as no impressions of these records exist in the office. Bangalore 91 too is not now forthcoming. This inscription was on the base of the Nāgarēśvara shrine which has recently been renovated. The stone on which Bangalore 82 is engraved stands behind a seated headless Jina figure. The latter has at its side a figure, about 2 feet high, of Pārśva-

PLATE VIII.

LAKSHMINARAYANA TEMPLE AT HOSAHOLALI.



2. A PILLAR OF NAVARANGA.



3. LAKSHMINARASIMHA IN NORTH GABLE.



1. KALYANARDANA ON WEST OUTER WALL.



Bangalore 92 and 93 have now been correctly copied. Judging from the old Jaina epitaphs, the place appears to have once been an important Jaina settlement. There is a Lingayat matha here known as Chikkanayya's matha or more popularly Akkasale (Goldsmiths') matha, which is said to be a branch of the matha at Hosur. In the *prakara* of the Virabhadra temple belonging to the matha are several *samidhi-mantapas* or tombs, on one of which a new inscription was found. About a fourth of the population of the village consists of Native Christians who have a church about 100 years old. In front of the church is a bell which bears the inscription—Hildebrand A Paris. Mr. Bush, an Engineer in Calcutta, and the

son-in-law of Mrs. E. M. Morrel of Bangalore, came to  
Bellandur.

the office some time back and informed me of the

existence of some cromlechs in the lands belonging to his mother-in-law near Bellandur. He showed me a pot and an iron sandal which he had unearthed and wanted me to inspect the cromlechs and have them excavated. I told him that I would do so at an early opportunity. Soon after he left for England and wrote to me that he would probably return in three months. I thought I might in the meanwhile inspect the cromlechs and with this object went to Bellandur. The lands of the lady are situated near the village Ibbalur to the south of the Bellandur tank. They contain 5 cromlechs, of which 4 have been partially excavated by Mr. Bush. It is proposed to excavate the one that is left intact after getting permission from Mrs. Morrell. These cromlechs are rather peculiar: they differ

from the usual specimens in not having a circle of  
Cromlechs. rough boulders around them and in not having gigantic

slabs for the top, sides and bottom. They have instead a circle of rough slabs of various sizes standing in a slanting position buried nearly up to the top. One of the partially excavated cromlechs has a rough slab of irregular shape for the top, and another has two pillars parallel to each other placed horizontally at some interval with rough thick slabs at the sides. The pots, etc., unearthed by Mr. Bush are said to have been found between the pillars. The remaining two have no top slabs at all: one of them, excavated to a depth of three feet, shows a side slab of a pretty large size. Owing to these peculiar features, all of them deserve to be completely excavated and examined. Agara is said to be the birthplace of the

Agara. Kannada poet Timma-kavi, the author of *Ananda-Ramayana*. He probably flourished in the first half of

the 18th century. At the end of each *sandhi* of his work he praises the god of Sahadévapura, Sádali near Ánekal, who is said to be his family god. At Agara there is an installation for the manufacture of jaggory. The Chennigaraya temple, recently restored, has a modern Sanskrit inscription recording the restoration by Rámareddi. The outer doorway, though modern, is well carved. A silver palankeen of good workmanship and other accessories of the Chennigaraya temple are kept in a neat room called Bhajane-mane (or prayer-house) which is decorated with fine pictures of gods and goddesses. There is also in the village a fine Râma temple erected by Rámareddi. A new inscription was discovered at Jakkasandra.

24. In April and May 1915 a tour was made in Krishnarâjapête and Nâgamangala Taluks, chiefly with the object of inspecting some temples of archæological interest. A number of villages was also surveyed in both the Taluks, 18 in the former and 30 in the latter, and about 120 new records discovered. A brief description will now be given of the more important temples visited, and any facts worthy of note with regard to the villages surveyed will also be stated. To begin with Krishnarâjapête Taluk. Near the Ájanêya temple at Chinakurali are three

Chinakurali. Mâsti-gudis or Mahâsati-shrines built in honor of a  
*mahâsati* or woman who immolated herself on the funeral

pyre of her husband. They consist of a sculptured slab at the back, which is the object of worship, with other slabs for the roof and sides. The sculptured slab is known as *mâsti-kal* (*i.e.*, mahâsati-kal), the sculptures usually found on it being a woman's arm bent upwards at the elbow with or without the figure of the woman. But in the present instance we have not only raised hands but also figures of Gañapati, linga, elephants, etc. The slabs too are unusually large, 2 of them measuring  $5\frac{1}{2}' \times 2\frac{1}{2}'$  and the remaining one  $5\frac{1}{2}' \times 4'$ . The broader slab represents the self-immolation of 4 wives, the others of one or two. Tendekere has a Lingayat

Tendekere. matha said to be affiliated to the Bâlehalli matha. There is a good pond at the village with turrets at the corners, the front ones being larger than the others.

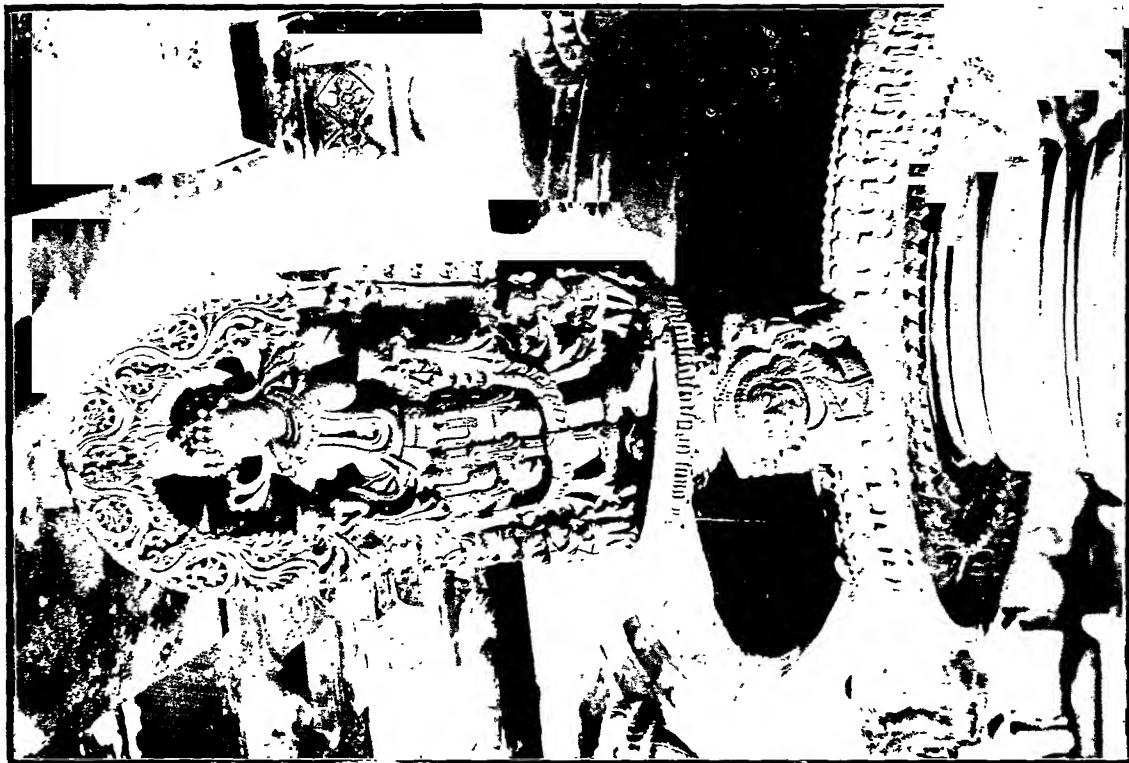
25. The Lakshminârâyaña temple at Hosaholalu, a village 2 miles to the east of Krishnarâjapête, is a fine specimen of Chalukyan, or Hosaholalu temples. more correctly, Hoysala architecture. It is a *trikûṭâchala* or three-celled temple like those at Nuggihalli, Sômanâthapur, Jâvagal, etc., and faces east. The plan of the temple is given on Plate VI. The front is concealed by a plain modern structure attached to it in the shape of a *mukha-mâṇṭapa*. The main cell has a figure of Nârâyaña and the north cell, a figure of Lakshminarâsimha (Plate VIII, 3) as at Nuggihalli, Jâvagal and Hole-Narsipur. The south cell is empty, the *ustava-vigraha* being now kept in it. It is said that this cell had once a figure of Vênugopâla which was removed to Kannambâdi many years ago. The figure of that god on the door-lintel of the cell bears out the above statement. The images in the other cells are similarly indicated on their door-lintels. In my notes on the Gôpâlakrishna temple at Kannambâdi (see my *Report* for 1912, para 13) these remarks occur:—"The south cell, containing a figure of Gôpâlakrishna, appears to be a later addition. The three south *ankayâs* of the *navaranga* in front of it have been converted into a *sukhanâsi* and two dark side rooms." This shows clearly that the image did not originally belong to that temple. As the temple will be submerged when the Cauvery reservoir is completed, the god may be restored to the Hosaholalu temple in case there is no serious local opposition. It is not known when the image was removed, though it is probable that it was removed during the time of Narasa-Râja-Odeyar, son of the Mysore king Râja-Odeyar, who is said to have renovated the Kannambâdi temple. Of the 3 cells in the Lakshminârâyaña temple only the main cell has a *sukhanâsi* and is surmounted by a tower. At the sides of the *sukhanâsi* entrance are two well carved niches, the right one having, as usual, a figure of Gaṇapati and the left a figure of Mahishâsuramardini. All the three doorways are beautifully carved and have *dvârapâlakas* at the bottom of the jambs and delicate figures of men, animals, etc., on the lintels. It is a pity that the niches and doorways have been white-washed. This conceals the outline of the carvings. The four central pillars of the *navaranga*, made of black stone, are decorated with bead work, the capitals being elegantly sculptured on all the sides. One of the pillars is figured on Plate VIII. The capital of the north-west pillar shows in the creeper on it a tiny seated monkey. The nine dome-like ceilings of the *navaranga*, which are about  $2\frac{1}{2}$  feet deep, are well executed, each differing from the others in design. The central one which is, as usual, larger and more artistically executed than the others, has on the circular under surface of its central pendant a figure of Kâliyamardana or Krishna trampling on the serpent Kâliya. The entrance porch of the *navaranga* has also a big dome-like ceiling; here the central pendant has a swan carved on its circular under surface. Beyond the side cells runs all round a narrow veranda with three fine pillars on both sides of the porch. The temple stands on a raised terrace, about  $4\frac{1}{2}$  feet high, which is supported at intervals, as at Sômanâthapur, by figures of elephants of which there are only five, two being in an unfinished condition. There is likewise, as at Sômanâthapur, a *jagati* or railed parapet extending only to a short distance on both sides of the entrance with perforated screens above. A portion of the north *jagati* is broken and a portion of the south *jagati* is enclosed in the temple kitchen which was probably built when the *mukha-mâṇṭapa* came into existence. On the *jagati* we have these friezes from the bottom—(1) elephants, (2) horsemen, (3) scroll work, (4) Purânic scenes, (5) makaras, (6) swans, (7) seated figures between pilasters surmounted by eaves, (8) miniature turrets with intervening lions, and (9) a rail between exquisitely carved bands, divided into panels by single columns and containing figures representing in brief the Bhâgavata story on the south and the ten incarnations of Vishnu on the north, Buddha being shown as the ninth incarnation. There are also on the rail a few obscene figures as usual. Where the *jagati* ends a row of large figures begins on the walls, the friezes below being the same as (1) to (6) on the *jagati*, only in the elephant frieze seated figures in niches occur at intervals. Above the row of large figures runs a beautiful cornice with bead work, and above this again a row of miniature turrets surmounted by eaves. There are also figures and carvings all round above the eaves, but these are mostly concealed by a newly built mortar parapet. Plate VII shows a portion of the south wall. The Purânic frieze depicts on the south *jagati* the churning of the



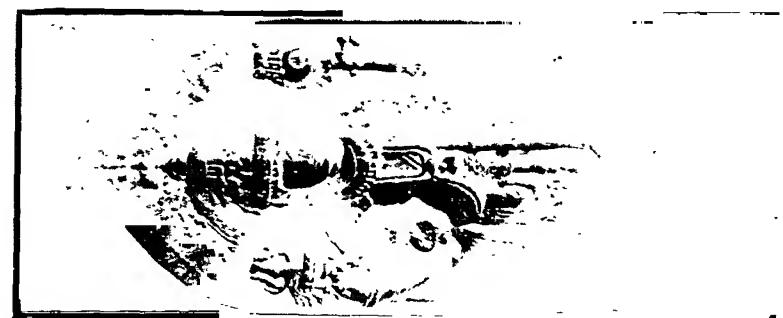
1. HARTHARA AT HOSAHOLI, 2. VIRAGAL AT AGRAHARA BACHAIMALL,  
Mysore Archaeological Survey.]



3. ELEPHANT RELIEF AT AGRAHARA  
BACHAIMALL.



4. MODAKAI FIGURE IN BRAHMA-SWARA TEMPLE AT KIRKERI.





ocean, on the south wall the story of Prahlâda and the destruction of the three aerial cities, on the south and west walls the story of Râma in detail, he being represented as worshipping the linga at Râmêsvaram on his way back, and on the north wall the Bhârata story in brief. Around the main cell there are in the three directions three well carved car-like niches in two storeys, their tops being joined to the tower. The row of large images breaks off at these niches and continues on the other side. The lower storeys of the niches have a cornice with bead work, female chauri-bearers at the sides of the doorways and figures of gods and goddesses with attendants on the outer walls. The left wall of the south niche has a figure of Viñhala with the two hands placed on the waist, one of them also holding what looks like a small bag (see para 11), and 3 female figures; while the right wall has on it figures of Râma, Lakshmana, Narasimha and a woman. The west niche has on its left wall Sarasvati and 3 female figures, and on its right, Brahma, Sarasvati and 2 female figures. The left wall of the north niche has sculptured on it Sarasvati, 2 female figures and a seated male figure with two hands holding a lotus and a fruit, and the right wall dancing Ganapati, two male drummers and a female figure beating time with *tûla* or cymbals. These figures on the niches, which are smaller in size than those in the row, have pedestals of scroll work. The upper storeys have miniature turrets on the walls. The niches have on their base the first four friezes found on the temple walls. The continuation of the Purânic frieze on the *jagati* and the niches is a peculiarity of this temple. The number of large images around the temple is 126, of which 51 are male and 75 female. Their position on the walls is as follows:—From the east wall to the south niche 53, 20 male and 33 female; from the south niche to the west niche 10, 6 male and 4 female; from the west niche to the north niche 10, 4 male and 6 female; and from the north niche to the east wall 53, 21 male and 32 female. Among the figures representing gods and goddesses are Vishnu in his 24 forms and also as Paravâsudêva, Lakshminârâyana 4, Gôvardhanadhâri, Vêñugopâla 2, Narasimha 2 and Kâliyamardana with the Jannâ shown below (Plate VIII, 1); Brahma, Sarasvati, dancing or seated, 4; Durgâ, standing, dancing or seated, 5; Indra seated with Sachi on the Airâvata; and Garuda standing with folded hands 6. Sarasvati is represented with 4 or 6 hands and Durgâ with 6 or 8 hands. The attributes in the 4 hands of Sarasvati are a noose, a goad, a rosary and a book. The six-handed figure has the first three together with a fruit for its attributes, the remaining two hands being in the *nâtya* or dancing pose. Durgâ has for her attributes a discus, a conch, a sword, a trident, a drum and a cup, or the first three together with a shield, a water-vessel and a lotus. The eight-handed figure has in addition to the first mentioned 6 attributes a bow and an arrow. The same in a dancing posture has 2 hands in the *nâtya* pose, 2 hands in the *abhaya* and *varada* poses and holds in the remaining hands a discus, a conch, a lotus, and a fruit. There are also figures of Dakshinâmûrti dressed in a long coat with a belt, wearing sandals and holding a staff in the right hand and a cup and a disc (*chandrike*) in the left hand, and of Môbini, a female nude figure, with snake ornaments, wearing sandals and holding a disc in the left hand, always associated with it. Among the other figures a few worthy of notice are Garuda bearing on his shoulders Lakshmi and Nârâyâya and holding a thunderbolt in his right hand; a seated figure with a conch and a discus sculptured at the sides holding a water-vessel and a fruit in its two hands; and another seated figure with 4 hands, two of them holding a discus and a conch and the other two placed palm over palm in the *yogamudrâ* or attitude of meditation. Similar figures are also found at Sômanâthapur (see last year's *Report*, para 7). The tower over the main cell is beautifully carved from top to bottom. In the frieze of swans around the temple a solitary label, Basava, occurs. This is probably the name of one of the artists. There is unfortunately no inscription in the temple to give us a clue to its period. A modern inscription on one of the steps leading to the *mukha-maṇṭapa* gives the names of two individuals who may have erected that structure. An epigraph (EC, 4, Krishnarâjapête 3) in the Pârśvanâth-basti of the village was found on examination to be dated in A. D. 1118, during the reign of the Hoysala king Vishnuvardhana. May this be the period of the other temple also? The *basti* has a small figure, about 1½ feet high, of Pârśvanâtha. There is also another seated marble figure of the same Jina set up about 30 years ago. The *navaranga* has figures of Dharañendra and Padmâvatî, the Yaksha and Yakshi of Pârśvanâtha. Two inscriptions were found on the pedestals of two images. The ruined Harihara temple near the fort gate has a well

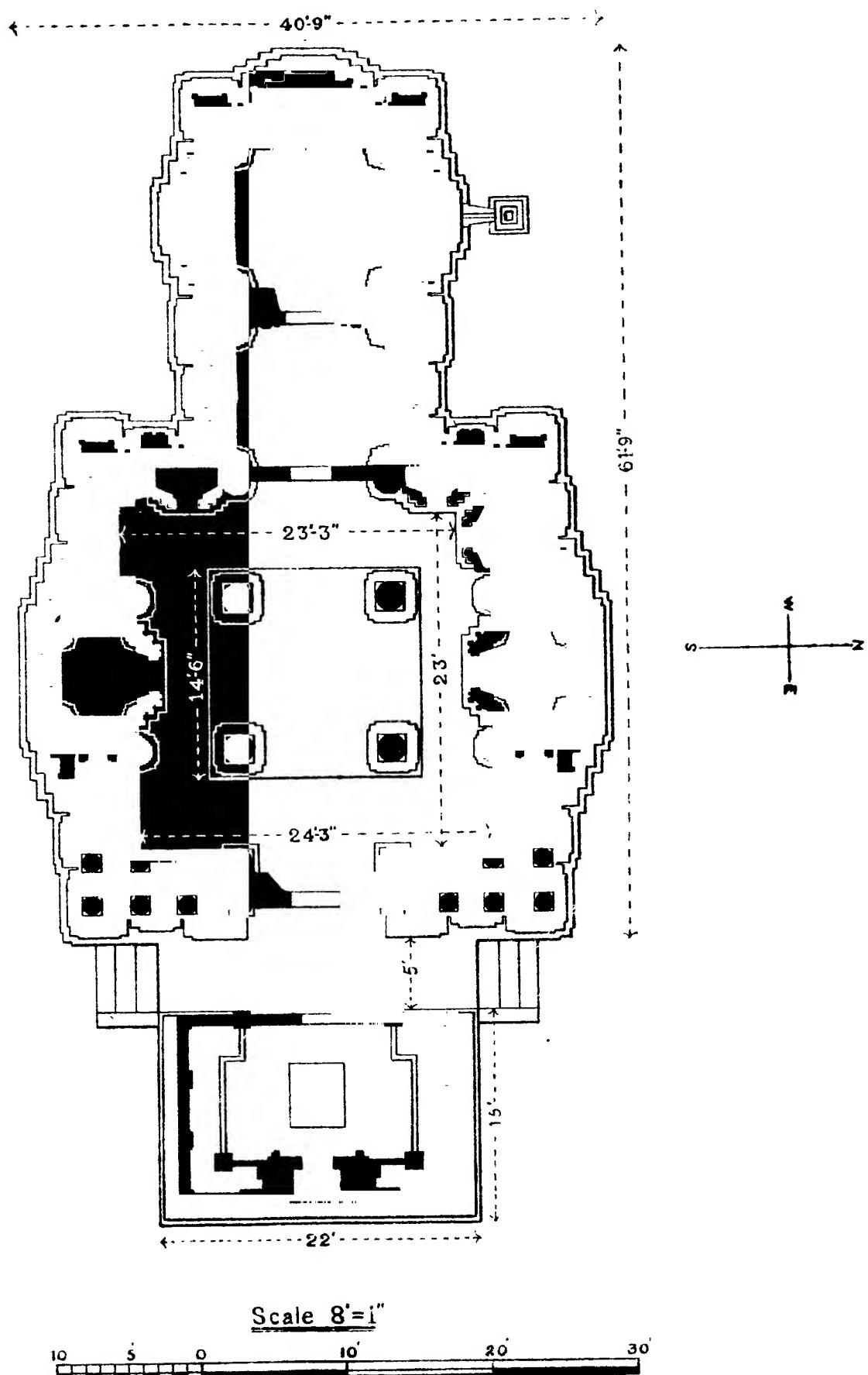
carved figure, about 3½ feet high, of Harihara (Plate IX, 1). There is also a mutilated Vishnu figure, about 2 feet high, standing in an adjoining cell. A new inscription was found here. Krishnarajapete 4 and 5 were completely copied. Other discoveries in the village were 1 inscription at the east fort gate and 2 on the sluice of the tank. There is also an Ânjanêya temple near the north fort gate with a good lamp-pillar in front. A *jâtre* called Rangada-habba is held in honor of Ânjanêya every year about the month of April, in which all the villagers take part. This resembles the Hôli feast in some respects. The villagers put on various disguises, sing the praises of the god and dance the whole night squirting at intervals saffron water (*vasanta*) over each other. The village has about 50 families of weavers. Good male cloths and towels are manufactured and exported in pretty large quantities.

26. To the south-east of the Huṇisêvara temple at Agrahâra-Bâchahalli stand 3 pillars, each about 12 feet high, bearing on their capitals figures of elephants (Plate IX, 3). The elephants are about 2 feet high and face north. Each of them has a figure of Garûda seated on the frontal globes, which is shown as engaged in a tussle with a male figure seated on the back with some figures behind it. The male figure on the middle pillar has a female figure seated behind it, while those on the other two pillars have three male figures seated behind them. The pillars bear at their bases the inscriptions EC, 4, Krishnarajapete 9 and 10 and a new one now discovered, all of the 13th century, which relate metaphorically how a line of chiefs who were the faithful servants of the Hoysala kings took upon themselves a vow not to survive their masters and at the decease of the successive kings committed suicide along with their wives and servants, male and female. The chiefs are said to have fought with Garûda and fulfilled their vows. The idea appears to be that these men thought that they were not in any way inferior to Garûda in their devotion to their masters, Garûda, the servant of Vishnu, being generally supposed to be a type of such devotion. Four new inscriptions were found at the village and the printed inscriptions Krishnarajapete 6, 7, 8 and 10 were completely copied. One of the new inscriptions is on a *vîragal* which is figured on Plate IX as being a good specimen of this class of memorial stones. The two lower panels represent battle scenes. In the third the hero who fell in battle is represented as being conveyed in a celestial car with due honors, and in the fourth, as engaged in worship near the linga. A copper plate inscription belonging to the village (Plate XXI, 2) was also received from the Taluk office. This is of some historical interest as giving the exact date of Bukka I's death and as naming one of the sons of Sâyaña, the great commentator on the Vêdas. Five new records were copied at Hirikałale. To the north-east of Tonachi are two small Śiva temples in the Hoysala

style of architecture, adjoining each other. The temple to the north is now known as the Basavêvara owing to a big *basava* or Nandi being enclosed in a shrine in front of it. It consists of a *garbhagriha*, a *sukhanâsi*, a *navaranga* and a small porch with a Nandi shrine attached to it. The *garbhagriha* and *sukhanâsi* have dome-like ceilings with lotuses. The *sukhanâsi* has a good doorway with perforated screens at the sides. The four pillars of the *navaranga* are pretty well carved and have a deep ceiling with a lotus above them. The *navaranga* has figures of Gaṇapati, Saptamâtrikâh and Sûrya, the last with 2 hands holding lotuses flanked by female archers. There is also in a cell to the left an elegantly carved figure, about 4 feet high with *prabhâvali*, of Chennigarâya or Kêśava. The cell has a good doorway with a figure of Yôga-Narasimha on the lintel. The porch and the Nandi shrine have also well executed deep ceilings with lotus buds. The *garbhagriha* has a stone tower over it which is now plastered. The other temple, which is inferior in workmanship, has in the *navaranga* a figure, about 3½ feet high, of Chandra, holding lilies in its two hands. From an inscription at the entrance, EC, 4, Krishnarajapete 56, we learn that the god of this temple is Siddhanâtha. An old epigraph, newly discovered at the back of the temples, which is dated in A. D. 1047, records a grant for the god Ankakârêśvara, which must evidently be the name of the god of the other temple. If this be so, we have

An early specimen of Hoysala architecture. A new inscription was found in the *navaranga* of the Siddhanâtha temple. The slab was greasy owing to constant coats of oil applied to it as an act of worship, and had to

## PLAN OF BRAHMESVARA TEMPLE AT KIKKERI.





be heated for a long time before any thing could be made out. This process took nearly two hours. Two more records were discovered at some distance in front of the temple. The stone containing Krishnarajapete 58 was found to be engraved on the back also. This inscription (Plate XXI, 1), dated A. D. 1047, which has been referred to above, is one of the earliest records of the Hoysala dynasty. Another discovery was an epigraph on the middle sluice of the Tonachi tank. It was not possible to copy it owing to the depth of the water near the sluice. An impression was, however, taken with very great difficulty as the work had to be done standing in breast-deep water. Tonachi appears to have once been a place of considerable sanctity and importance, as evidenced by the old records in which it is named Tolanche. At Ankanhalli were found 3 *māstikals* (see para 24), one of white granite and the

Ankanhalli. other two of black stone. The former is in the form of a

post from which projects a woman's arm with the hand

raised. The other two have well carved female figures, about 2 feet high, richly dressed and ornamented. A new record was found here. Here too we had to apply heat to the stone owing to the thick coat of grease on it.

27. The Brahmēśvara temple at Kikkēri, about 27 miles from the French Rocks Railway Station, is a good specimen of the Hoysala style of architecture (Plate XI, 1). It is situated in a courtyard and consists

Kikkēri temples. of a *garbhagriha*, a *sukhanāsi*, a *navaranga* and a porch

to which is attached a Nandi shrine. The plan of the temple is given on Plate X. The temple has only one cell surmounted by a fine lofty stone tower and faces east. The *garbhagriha* doorway is well carved. There is a figure of Gajalakshmi on the lintel and *dvārapālakas* flanked by archers at the bottom of the jambs. Above the lintel there are fine miniature turrets with intervening lions. The plain *sukhanāsi* doorway appears to have been newly set up. The *sukhanāsi* has an elegantly carved deep ceiling with a square panel of nine lotuses, each lotus being enclosed by ornamental knobs. This appears to be the best of the ceilings of the temple. There are several good niches in the *navaranga*—two at the sides of the *sukhanāsi* entrance containing, as usual, figures of Gaṇapati and Mahishāsuramardini; one adjoining the south wall now having a linga, though it must originally have had some image; and two adjoining the north wall, one of them containing a figure of Subrahmanyā seated on a peacock, and the other a magnificent figure of Vishnu, about 4 feet high, under a fine ceiling carved with a blown lotus with three concentric rows of petals. Each of the 4 pillars of the *navaranga*, which are beautifully carved with bead work, has on its capital exquisitely carved female *madanakai* (Report for 1911, para 28) figures. Originally there were 4 such figures in the 4 directions on the capital of each pillar; but now there are only 11 left—4 on the south-east pillar, 1 on the south-west pillar, and 3 on each of the remaining pillars. These figures are superb works of art. One of them represented as singing and beating time with *tāla* or cymbals is figured on Plate IX. There are 9 dome-like ceilings in the *navaranga*, 8 in the 8 directions having a projecting square panel in the centre, carved with the figures of the regents of the directions, and the central one having a square divided into 9 panels containing figures of the 9 planets. The walls on both sides of the *navaranga* entrance consist of perforated screens from top to bottom. Outside, the temple has a moulded base of 5 courses all round, of which the 5th course is carved with figures of lions and human figures in panels at intervals. The walls have figures and miniature turrets over small pilasters and figures as at the Belur temple. The figures are all well carved, but unfortunately all of them are literally defaced, sometimes out of recognition. Altogether, there are only 40 figures on the walls, 31 male and 9 female. The figures representing gods and goddesses may thus be analysed—Śiva as Tāndavēśvara 3, as Dakshināmūrti with coat, etc., 1, as Umāmahēśvara 1, and as Ardhanārīśvara 1; Vishnu 3, the same as Vēnugopāla 1, as Vāmana 1, as Trivikrama 1, as Narasiṁha 1, as Gōvardhanadhāri 1, as Varāha 1, and as Lakshminārāyaṇa 1; Brahma 1; Bhairava 2, Gaṇapati 1, Harihara 1, Sūrya 1, Chandra 1, Sarasvati 1, Durgā 1 and Mahishāsuramardini 1. There is also the figure of the nude Mōhini, and figures of Arjuna and Bali. Worthy of particular notice is a figure, which is a combination of the three gods Vishnu, Śiva and Sūrya, with 6 hands, holding the attributes of the three gods in the three pairs of hands, the vehicles of the three gods being also shown on the pedestal. Another figure of some interest is Brahma with Sarasvati seated on his lap. A portion of the north wall is shown on Plate XI. The central figure is Varāha lifting the

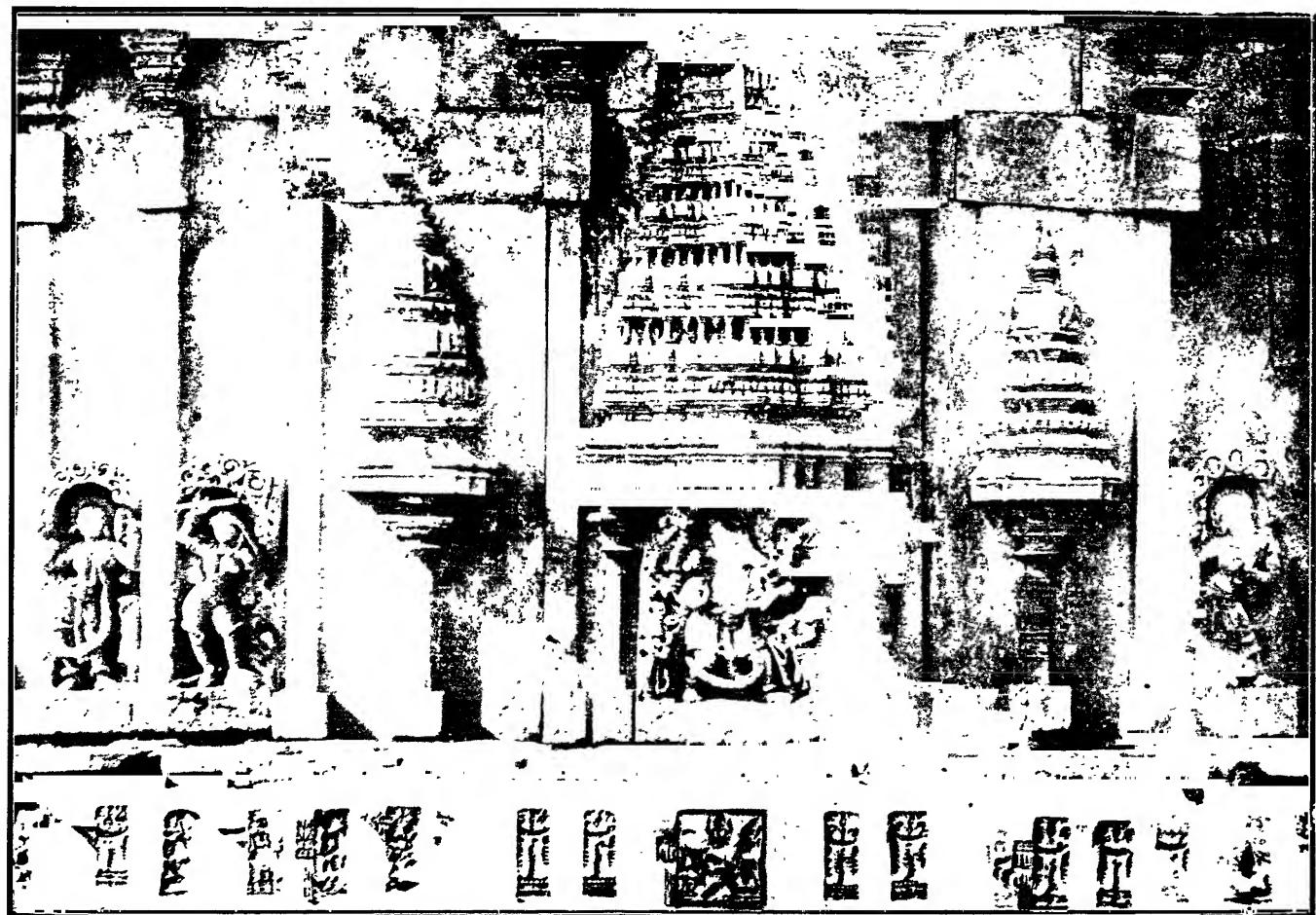
Earth. The figure to its right wearing sandals is Môhini. In the turret over Mahishâsuramardini on the outer wall is shown a standing female nude figure. The same appears to be the case with the niche of the goddess inside. The meaning of the symbolism is not clear. A *jagati* or railed parapet runs to some distance on both sides of the *navaranga* entrance. The rail has figures in panels between double columns. But most of the blocks are uncarved, which is also the case with the *jagati* running round the Nandi shrine and the tower of the temple. The covered porch in front has entrances both on the north and south. To the south of the temple stand some good Nâga stones. The bull in the front shrine, though partly mutilated, shows very good work. Behind the bull stands in a niche a good figure of Sûrya. There is also kept here a small figure of Sarasvati. To the north-east of the temple is a ruined shrine containing a fine figure of Bhairava. To the left of the temple stands the shrine of the goddess which appears to have been built or renovated some centuries ago. The architectural members of this structure have, in place of the usual masons' marks, long sentences inscribed in characters of the 13th or 14th century giving their names and indicating their position. This is rather curious. No labels giving the names of artists were found in the temple. But we know from an inscription at the temple, EC, 4, Krishnarajapete 53, that it was erected in A. D. 1171 by a lady named Baumavâ-Nâyakiti during the reign of the Hoysala king Nârasimha I. A new inscription of about the 13th century was found on a pillar to the right of the entrance, stating that the pillar was set up as a prop owing to the breakage of the lintel above. Three more records were copied at the temple. Krishnarajapete 51 was found to be of a much later period than A. D. 1124 and Krishnarajapete 52 was found to consist of only one line instead of seven lines as printed. Plants have rooted themselves in some parts of the temple. These have to be removed. The Janârdana temple, also in the Hoysala style, is now in ruins. It has only one cell surmounted by a stone tower and the outer walls have figures and pilasters surmounted by turrets. There are many uncarved blocks on the tower and the walls. The god Janârdana is now kept in the Chikka Narasimha temple. The ruined Mallêśvara temple, situated below the tank, is also in the Hoysala style. The *navaranga* has a good doorway in front of which stands a fine *mukha-mântapa* supported by 16 pillars. A new inscription was found here. Krishnarajapete 49, which is at this temple, was found to be dated in A. D. 1111. There are two temples in the village dedicated to Narasimha which are known as the Dodda Narasimha and the Chikka Narsimha, the former being the older of the two. It is said that the image of the Dodda Narasimha temple was during some political trouble removed and immersed in water and that a new image was got from some other place for the temple. Meanwhile the existence of the old image having been revealed in a dream it was also brought to the village. But the cart in which it was being conveyed to the older temple could not be got to move beyond the Chikka Narasimha temple. So it was set up in that temple as such appeared to be the god's wish; and the new image in the older temple. Besides the image of the ruined Janârdana temple, as stated above the Chikka Narasimha temple also contains the image of the ruined Tirumaladêva temple. The latter, though named Tirumaladêva, is a figure of Râma with 4 hands, the upper two holding a discus and a conch and the lower a bow and an arrow. Figures of Râma with 4 hands are rare. A metallic image of this kind was noticed in my *Report* for 1913, para 20. The temple dedicated to the village goddess Kikkéramma is a large structure with an open veranda all round. The goddess is a standing figure, about 3 feet high, with 4 hands, the attributes being a discus, a drum, a sword and a cup. The *utsava-vigraha* has likewise the same attributes. No animals are sacrificed to the goddess. Her car festival takes place in April every year. There are about 15 families of Okkaligas who serve as *pûjâris* by turns. Two modern inscriptions were found on the lintels of the west veranda and an old one to the south-west of the temple. The Upparige-Basava temple consists of a lofty four-pillared mânṭapa with the figure of a bull on the top of a wall carved central pillar. The bull is approached by a ladder. The mânṭapa has a tower over it. Kikkéri has a ruined fort.

28. Sâsale is a place of sanctity to Lingâyats and noted in their literature as the place where one of the Śaiva devotees named Bhairavarâja lived and whence he went to Kailâsa with his mortal body. There are several Kannada works which relate the story of Bhairavarâja in prose and verse. The Sômêśvara temple in the village has in the *navaranga*

## BRAHMESVARA TEMPLE AT KIKKERI



1. NORTH VIEW.



2. NORTH WALL.



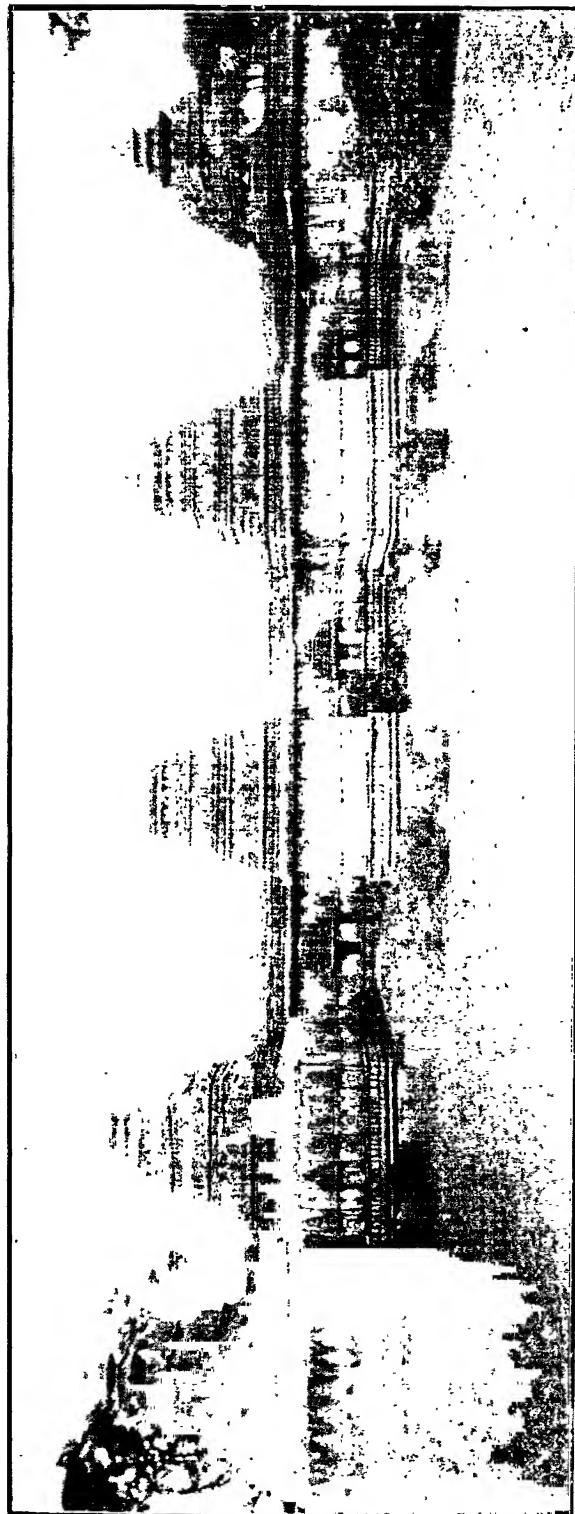
figures of Ādi-setṭi, who is said to have built the Śambhulinga temple to the south-east of the village, and his guru Rēvaṇārādhya. There are likewise figures of Aggaṇi-Honnamma and Hālu-Sōmēśvara. There is a pond known as Majjanada-kōla, a dip in which is said to cure all kinds of cutaneous diseases. It appears that persons bitten by snakes are brought from long distances to the Sōmēśvara temple and walk out cured by the *prasāda* (sacred food, water, ashes, etc.) of the god, provided that they have not been previously treated with drugs or charms. The Śambhulinga temple, referred to above, has the old inscription Krishnarajapete 62 of Vishnuvaradhana's reign, which was found on examination to be dated in the cyclic year Plava (1121) and not Pramādi. It is said that for the *abhishekā* or anointing of Śambhulinga oil expressed by the *pūjāris* themselves in the mill near the temple has to be used and that no bulls should be employed for this work but only men of the Lingāyat sect. A shrine to the south of the temple has a bull which looks upwards: the reason given for this is that the bull so looked at Bhairavarāja when he was going up to Kailāsa. The Śiva temple at Tenginagatṭa is a small neat structure in the Hoysala style, though in a ruined condition. It consists of a *garbhagriha*, an open *sukhanāsi*, a *navaranga*

Tenginagatṭa temple and a porch. The doorway of the *garbhagriha* is well carved. In the *sukhanāsi* are found Saptamātrikāḥ and a fine, though mutilated, figure of Umāmahēśvara. The pillars of the *sukhanāsi* are well carved and the ceiling, about 2 feet deep, beautifully executed. The *navaranga* has 9 good ceilings, each differing from the others in design. The central one is unique in the beauty of its work. It is about 2 feet deep and has a fine lotus bud surrounded by 8 rampant lions. The ceilings were once colored differently in different parts, the variety of color adding beauty to the composition. The three ceilings to the right, though small, are specially good. They contain lotuses of different dimensions, differing too in the number and shape of the petals which are differently colored. The south-east ceiling has 4 snakes which rest their hoods on the pericarp of a blown lotus of 4 petals. The outer doorway is well carved only on the right architrave, the other being left uncarved. The temple appears to have once had a fine stone tower. The outer walls have only pilasters at intervals. To the north-east of the temple is a ruined shrine containing a figure, about 3 feet high, of Bhairava. A new epigraph was found to the south of the temple and two *viragals* to the west. The epigraph names the temple the Hoysalēśvara and tells us that it was erected by a merchant during the reign of the Hoysala king Nārasimha I (1141-1173). Though not to be compared with its celebrated namesake at Halebid which also appears to belong to about the same period, this small temple has in a way its own architectural and artistic merit.

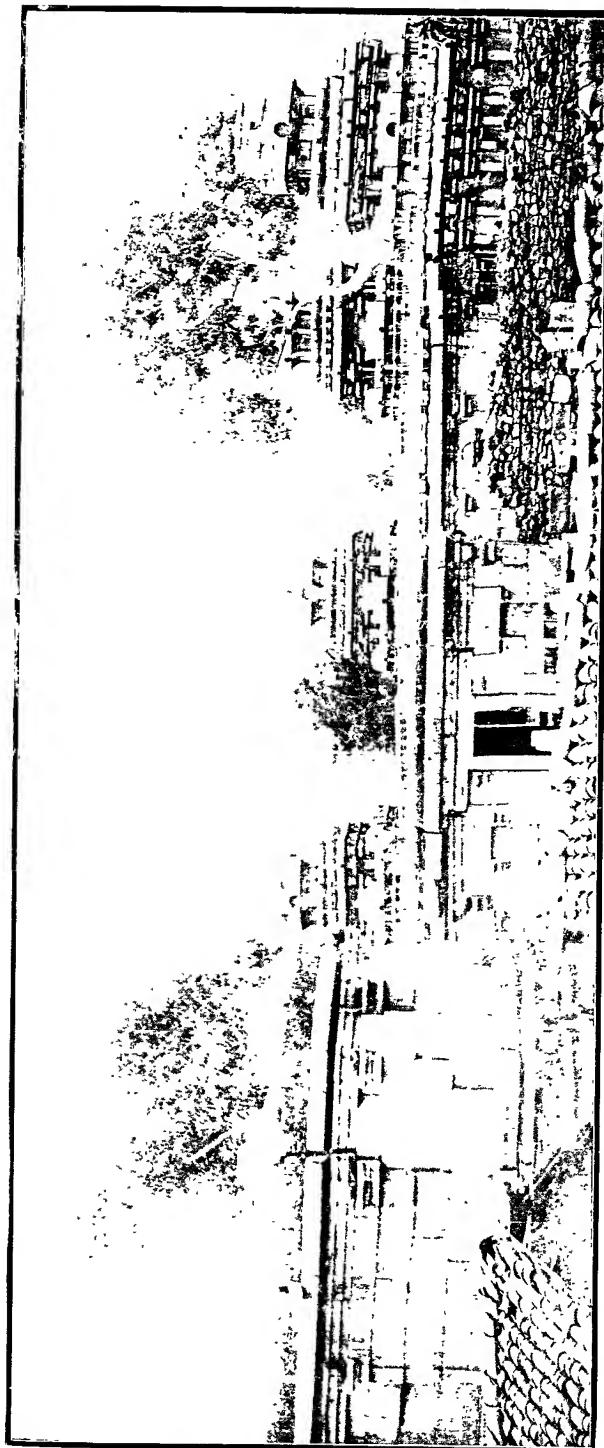
Mādāpura has several temples. The Triyambakēśvara, situated to the east of the village, is a small temple Mādāpura temples. enclosed in a mound. It appears to be an old structure in the Hoysala style. There is a fine figure of Gaṇapati in the *sukhanāsi*. The ceilings of the *garbhagriha*, *sukhanāsi* and *navaranga* are well executed; that of the *sukhanāsi* showing a unique design and looking as if it were made of iron bands fixed with nuts and bolts. The ceiling of the *garbhagriha* has a fine lotus with three concentric rows of petals. The work resembles that at Māvuttanhalli (*Report* for 1911, para 14). The *sukhanāsi* doorsill and jambs consist of the broken parts of an old *viragul*, the lowest panel of which shows a man kneeling and tearing up a boar by its mouth. The fragmentary inscription on the *viragul* was copied. The ruined Mahālingēśvara temple, also in the Hoysala style, had a good stone tower, now gone to ruin, with Nandis at the corners and niches surmounted by *simha-lalātas* in the four directions. Above the niches were small figures on all sides which have now fallen off. The outer walls have a few niches between pilasters. The Chennigarāya temple, consisting of a single cell, has a figure, about 3½ feet high, of Chennigarāya or Kēśava. Outside is kept a good, though mutilated, figure of Vishnu. The Virabhadra temple, which is comparatively a modern structure, has in its *navaranga* small neat figures, about 1½ feet high, of Sūrya, Bhairava and Bhringi. A new inscription was found near the Anjanēya temple, and another on a stone beam belonging to a well which is now filled up. The latter tells us that Muddukrishnamma, wife of Krishna-Rāja-Odeyar III, built the well. It appears she was a native of this place. The village, situated about half a mile from the Hēmāvatī, contains about 25 families of Smārta Brahmans. A new epigraph was copied at Hale-Mādāpura.

29. The Panchalinga temple at Gôvindanhalli, situated about 4 miles to the north-east of Kikkéri, is a grand rectangular structure in the Hoysala style, measuring 140 feet by 45 feet.

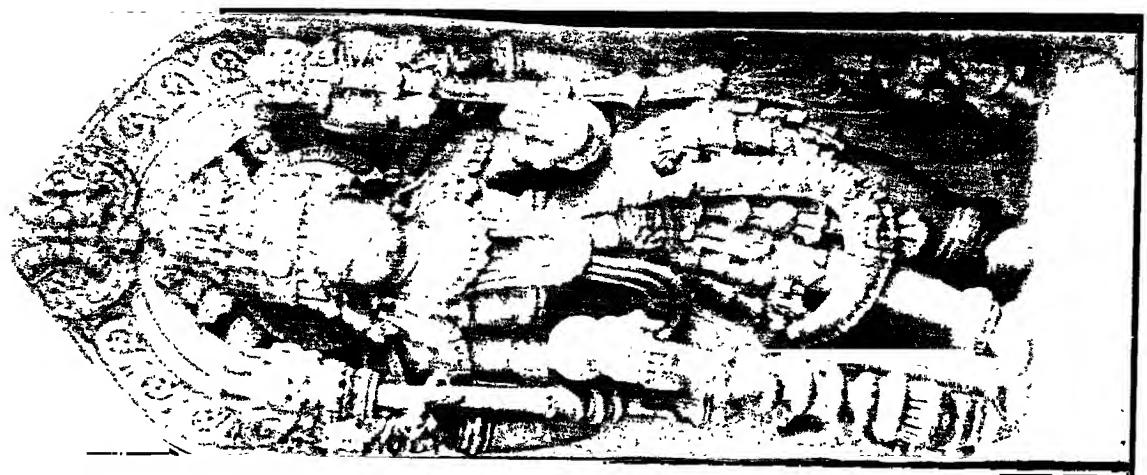
If we include the porch and Nandi-maṇṭapa on the east, the width would be 63 feet. It faces east and consists of 5 cells standing in a line surmounted by good stone towers (Plate XII, 1). There are two doorways on the east flanked by *dvārapālakas*, opposite to the 2nd and 3rd cells from the south, with a covered porch and an adjoining Nandi-maṇṭapa in front. The porches have two entrances on the north and south. Every cell has a *garbhagriha* and a *sukhanāsi*, and both of them have deep ceilings with lotus buds. The *sukhanāsi* doorways are well carved: they are flanked by perforated screens and have a figure of Umāmahēśvara on the lintel. The door-lintel of the cells has a figure of Gajalakshmi. A rectangular hall, 120' by 20', consisting of 3 rows of 18 *ankayās* and supported by 3 rows of 17 piers, runs in front of the cells. There is an additional pillar in the centre, built of mortar, set up as a prop to a broken beam. The east wall of the hall has perforated screens all through with an adjoining inner veranda. Each cell is flanked by two good niches, the right one containing, as usual, a figure of Ganapati and the left one a figure of Mahishāsuramardini. The niche to the left of the 5th cell from the south is now gone. We have in its place a seated figure of Sarasvati, and the figure of Mahishāsuramardini which ought to be there is now kept in a niche adjoining the north wall. Other figures adjoining the north wall are Subrahmanyā in a niche, Bhairava and Mahishāsuramardini. Adjoining the south wall we have Virabhadra in a niche and Saptamātrikāh. Other figures between the cells are Sarasvati, Saptamātrikāh, two fine Nāgas and Umāmahēśvara in a niche. Each cell has a Nandi in front in the 3rd *ankaya* except the 2nd and 3rd from the south whose Nandis are in the front Nandi-maṇṭapas. Of the ceilings in the hall, 13 are deep with single lotus buds, 23 flat with 4 blown lotuses each and 9 flat with 9 blown lotuses each. The porches and Nandi-maṇṭapas have also deep ceilings with lotus buds. The sculptures on the outer walls mostly resemble those of the Brahmēśvara temple at Kikkéri (para 27). Here too the figures are all defaced and whitewashed in addition. The pilasters with turrets have sometimes figures carved on them. Some figures have no turrets over them, while others have instead elegantly carved small triangular canopies. In some cases the figures are between two pilasters with only one turret over them. The sculptures, which are well executed, do not occur in continuous sheets as at Halebid and other places, but with proportionate intervals as at Kikkéri. The east outer wall has at the south end a fine figure of Gaṇapati surmounted by a beautiful turret and a similar figure of Mahishāsuramardini at the north end. Between Gaṇapati and the first porch occur 12 of the 24 *mūrtis* or forms of Vishnu with labels below giving their names. Between every 2 Vishnu figures stands a figure of Garuḍa with folded hands. There are, besides, female figures at intervals carved on pilasters with turrets over them. Between the 1st and 2nd porches are depicted the 10 incarnations of Vishnu, Buddha being shown as the 9th incarnation. Here also occur female figures as before. From the 2nd porch to Mahishāsuramardini we have as before Vishnu figures with Garudas and intervening female figures. There are, instead of the remaining 12, only 9 figures of Vishnu, and these too without labels. But it has to be mentioned here that this portion of the wall, as well as portions of the west wall, has several blocks left uncarved. We may now notice the figures on the west wall in some detail. Here there are sculptures on the three outer walls of every cell and also on the connecting walls between the cells. The latter have as a rule an empty niche with female chauri-bearers at the sides. Beginning from the east end the south wall, including the south wall of the first cell, has these figures—Paravāsudēva, standing Sarasvati with 4 hands, Indra and Śachi on Airāvata, Garuḍa bearing Lakshmi and Nārāyaṇa, Bali making a gift to Vāmana, Trivikrama, Kāliyamardana, standing Sarasvati with 4 hands, Narasiṁha killing Hiranyakāśipu, Prahlāda accompanied by a male and a female figure, Vishṇu, and Garuḍa with folded hands. The figures on the west and north walls of the first cell are respectively Tāṇḍavēśvara flanked by Gaṇapati and Brahma to the left and by Subrahmanyā and Vishnu to the right; and Umāmahēśvara flanked by dancing Sarasvatis with Vēnugopāla and Mahishāsuramardini at their sides. The second cell has on the south wall Bhairava, Durgā, Rāvaṇa lifting up Kailāsa, dancing Gaṇapati and dancing Sarasvati; on the west wall Rāma, Lakshmanā, Sītā, Hanumān and Gōvardhanadhārī; and on the north wall, Durgā, 2 drummers,



1. WEST VIEW OF PANCHALINGA TEMPLE AT GOVINDANALLUR.



2. EAST VIEW OF PANCHAKUTA-BASTI AT KAMBADAHALLI.



3. SIGNPOST IMAGE IN PANCHALINGA TEMPLE  
AT GOVINDANALLUR, LNLCT PWD  
BY M. VELITAMMA.



a dancing female, and two monkeys holding a fruit in a vertical position. The figures on the south wall of the third cell are Harihara, Paravāsudēva flanked by female figures, and Lakshminarasimha; on its west wall, Yōga-Narasimha, Vēnugōpāla, Umāmahēśvara, a female chauri-bearer, and Nambi-Nārāyaṇa (*Report* for 1912, para 21); and on its north wall, dancing Sarasvati, a dancing female, Varāha lifting up the Earth, a warrior armed with a sword and a shield, and Garuḍa. The fourth cell has on its south wall Viṭhala with the two hands placed on the waist both carrying small bags, Vēnugōpāla, Mahishāsuramardini, Kāliyamardana and Arjuna shooting the fish; on the west wall, a female figure, Harihara, Gajāsuramardana, Umāmahēśvara with a mongoose shown as Pārvati's vehicle, and standing Sarasvati flanked by Gaṇapati and Subrahmanyā; and on the north wall, a female figure, Brahma, Umāmahēśvara seated on Nandi, Vishnu and a female figure. The figures on the fifth cell are—on the south wall, Narasimha killing Hiranya-kaśipu, Prahlāda, and Dakshināmūrti with the usual coat, hood, staff and disc, but without sandals; on the west wall, Mōhini; and on the north wall, including the north wall of the temple, two figures of Tāndavēśvara and a seated figure of Vishnu with a discus and a conch in two hands, the other two being placed palm over palm. The walls of this cell, as well as the north wall of the temple, have numerous uncarved blocks. The above details will give an idea of the wealth and variety of the figure sculpture in the temple. The stone towers over the cells are all intact but uncarved, those over the 2nd and 3rd cells being somewhat larger than the others. The fine inscription set up in the temple, EC, 4, Krishnarajapete 63, which has in the semi-circular panel at the top a standing figure of Vishnu flanked by Lakshmi and Garuḍa, does not relate to the temple at all. It records a grant to some Brahmins in A. D. 1237 by two generals of the Hoysala king Sōmēśvara (1233-1254). Though this epigraph does not help us with regard to the period of the temple, it is satisfactory to note that two signed images in the temple give us a clue to its period. These are the *drārapālkas* of the porches, which bear labels on their pedestals stating that they were executed by the sculptor (*rūpāri*) Mallitamma (Plate XII, 3). So, our old friend Mallitamma, who worked at the Nuggihalli temple in about 1249 and at the Sōmanāthapur temple in about 1268 (last year's *Report*, para 9), had something to do with this temple also. The temple may therefore be assigned to the middle of the 13th century: it is very probable that it came into existence at about the date of the above inscription during the reign of Sōmēśvara. As it represents a rare specimen of the Hoysala style, it eminently deserves conservation. The plants that have rooted themselves on the structure have to be removed. The roof has to be made watertight and doors fixed to the doorways on the east. Another temple which bears some resemblance to this, though without sculptures on the outer walls, is the Mallēśvara at Aghalaya of the same Taluk, noticed in para 18 of my *Report* for 1913. To the south-east of the Panchalinga temple is a small Śiva temple, also in the Hoysala style, which is known as Gāṇada-gudi owing to its situation near an oil-mill (*gāṇa*). It is a neat structure, though gone to ruin and mostly buried. The *navaranga* has an elegantly carved doorway and a fine deep ceiling with a lotus bud. The village has also another ruined temple in the same style known as the Gōpālakrishna. The god, about 4½ feet high, is a good figure with a *prabhāvāli* on which are sculptured the 10 incarnations of Vishnu, Buddha being shown as the 9th incarnation. The door-lintel of the *garbhagriha* has a fine figure of Gajalakshmi, while that of the *sukhanāsi* has a figure of Vishnu flanked by consorts. There are pilasters and lotuses on the outer walls.

30. We may now proceed to notice briefly the temples and villages visited in Villages in Nāgamangala Nāgamangala Taluk. As already stated (para 24), Taluk. about 30 villages were surveyed in this taluk. The Kēśava temple at Bindiganavale is a plain Dravidian structure. A wooden Garuḍa vehicle here is considered to be of special sanctity (Cp. para 13). It has many devotees who make vows to it and present it with jewels and cloths. Many Śrīvaishnava men and women of the Hebbār sect name themselves after this vehicle. It is now in a ruined condition: the head is gone and one of the shoulders is broken. It is said that the eyes of this Garuḍa are formed of two *siligrāma* stones. Arrangements are being made for setting up a stone Garuḍa in its place. Two new inscriptions were found in the temple. Other discoveries were one epigraph to the north of the village and

another in the bed of the tank. The latter is an early record of the Hoysala dynasty. Kambadahalli is looked upon as a holy place by the Jainas. It derives its name apparently from the tall Brahmadēva pillar (*kamba*) set up in it, which is about 50 feet high with proportionate girth, having on the top a seated figure of Brahma facing east and bells all round (Plate XIII, 1). This is perhaps the loftiest Brahmadēva pillar that I have seen. The old inscription E C, 4, Nāgamangala 19 is engraved on the four sides at its base. To the south of the pillar is a Jaina temple in the Hoysala style known as Pancha-basti or Panchakūṭa-basti having five cells surmounted by five stone towers (Plate XII, 2). The latter are fine structures, partly sculptured, having four well carved lions each at the corners, though some of the lions have now fallen off. The main cell, facing north, has a seated figure of Ādinātha flanked by male chauri-bearers. The *sukhanāsi* has two figures of Pārvatīparamēśvara. The ceiling of the *navaranga*, to the left, is a seated figure of Arhatparamēśvara. The ceiling of the *navaranga* has a flat panel, 7' × 7', of *ashta-dikpālakas* with Dharaṇīndra in the centre. The latter stands with a conch in the right hand held near the mouth as if in the act of blowing and a staff or bow in the left hand. Of the side cells, which have open *sukhanāsis*, the right cell has a figure of Neminātha and the left a figure of Śāntinātha, both seated. All the cells have Yakshas and Yakshis at the sides. Attached to the *trikūṭa* or the 3 cells mentioned above, are 2 cells to the north facing each other, forming together the *pancha-kūṭa* or 5 cells. These cells have likewise a panel, about 5 feet square, of *ashta-dikpālakas*, the central figure being Dharaṇīndra as before. The outer walls of the cells have niches containing figures of standing Jinas, though several of them are now empty. To the north of the Panchabasti is another large basti in the Hoysala style dedicated to Śāntinātha. It is a large building, facing east, with ornamental doorways on the north and east. The figure of Śāntinātha is about 12 feet high. At the sides of the cell, in the *navaranga*, are two seated Jina figures, the right one flanked by male chauri-bearers. There are also good figures of Yaksha and Yakshi. The *mukha-maṇṭapa* has a fine panel, about 7 feet square, of *ashta-dikpālakas*, the central figure in this case being a seated Jina with four flying Gandharvas in relief at the corners. The temple has no tower. Outside, the base has at the top a good frieze of lions, elephants and horses with some human figures at intervals. The temple is popularly known as Bhaṇḍāra-basti. Four new inscriptions were found here, from one of which we learn that the basti was erected by Boppa, son of Ganga-Rāja, the famous general of Vishnuvardhana, and that the architect was Drōhagharaṭṭāchāri. The period of the basti is therefore the early part of the 12th century.

Bōlare-betta.

A small hill to the south of Kambadahalli, known as Bōlare-betta, has at the top the ruins of a basti with a seated Jina figure. It appears that the stones of the basti were removed and used for the bund of the Biṇḍiganavale tank. An old worn inscription and two names of visitors or pilgrims were found on the hill. From an inscription found on Dōṇnebōranare, a rock situated at some distance, we learn that the basti on the hill was dedicated to Chandraprabha. A new epigraph was copied at each of the villages Rāmachandra-agrabhāra, Doddābāla and Māvinkere. To the

Chōlasandra.

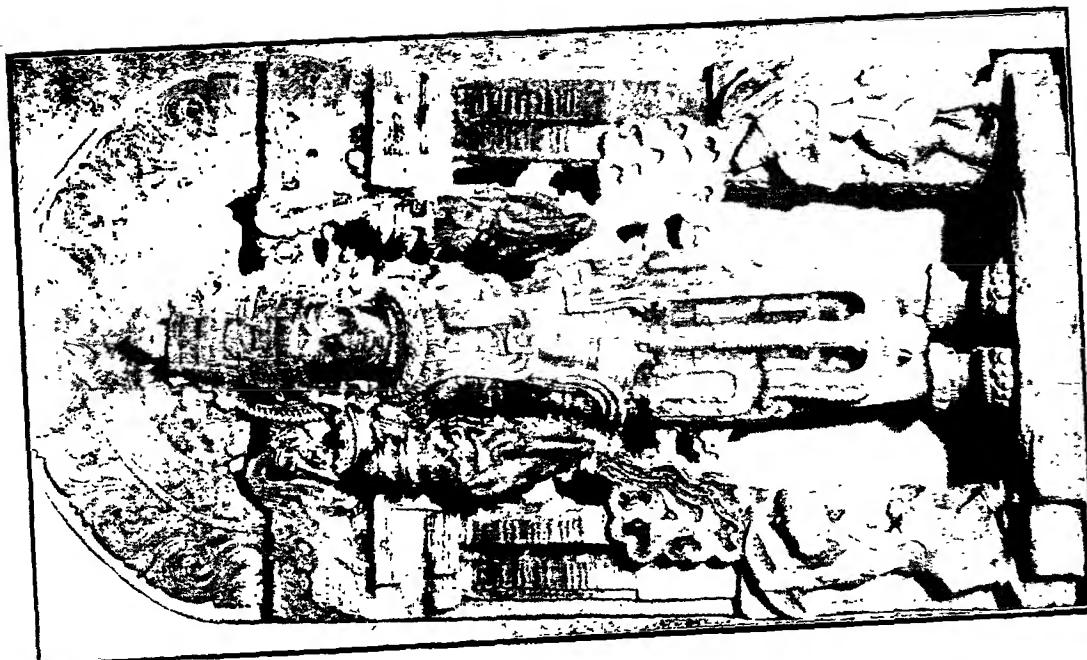
The north of Chōlasandra is situated on an eminence a ruined basti of 3 cells. It is a good structure in the Hoysala style built in A.D. 1145 according to the inscription EC, 4, Nāgamangala 76 at its entrance. At Dodda-Jataka was found a new copper plate inscription of

Dodda-Jataka.

the Vijayanagar king Krishna-Dēva-Rāya. The Sōmiēśvara temple here is a Hoysala structure erected in A.D. 1179. A fine *viragal* of the time of the Ganga king Nitimārga-Permāṇadi (Plate XX, 2) was discovered to the north of Kārbail.

Besides the usual sculptures the *viragal* has at the bottom, to the left, figures of two men represented as carrying a corpse. This is rather peculiar.

31. Bellūr contains several temples built in the Hoysala style of architecture, Bellūr temples. namely, the Gaurēśvara, the Mūle-Singēśvara and the Mādhavarāya. It has also a few temples in the Dravidian style besides a basti dedicated to Vimalanātha. In inscriptions of the 13th century the village is called Udbhava-Narasimhapura. The Gaurēśvara temple faces south. The linga cell which faces east is surmounted by a stone tower with



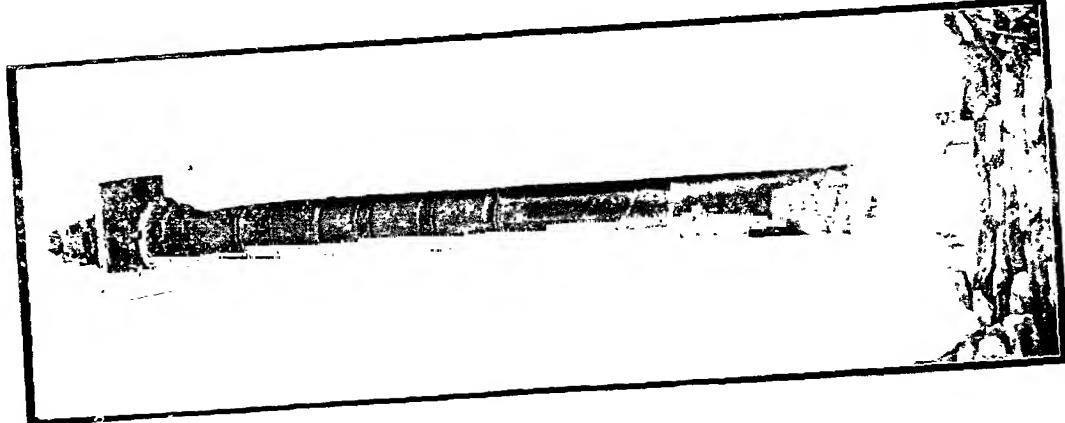
4. SURYA IN SOUTH CELLA OF MALAJAKARUNA  
TEMPLE AT BASARA.



3. BHAIKUAVA IN NAVARANGA OF MUKTE-  
SVARA TEMPLE AT BELUR.



2. VENUGOPALA IN SOUTH CELLA OF MALAJ-  
KARUNA TEMPLE AT BELUR.



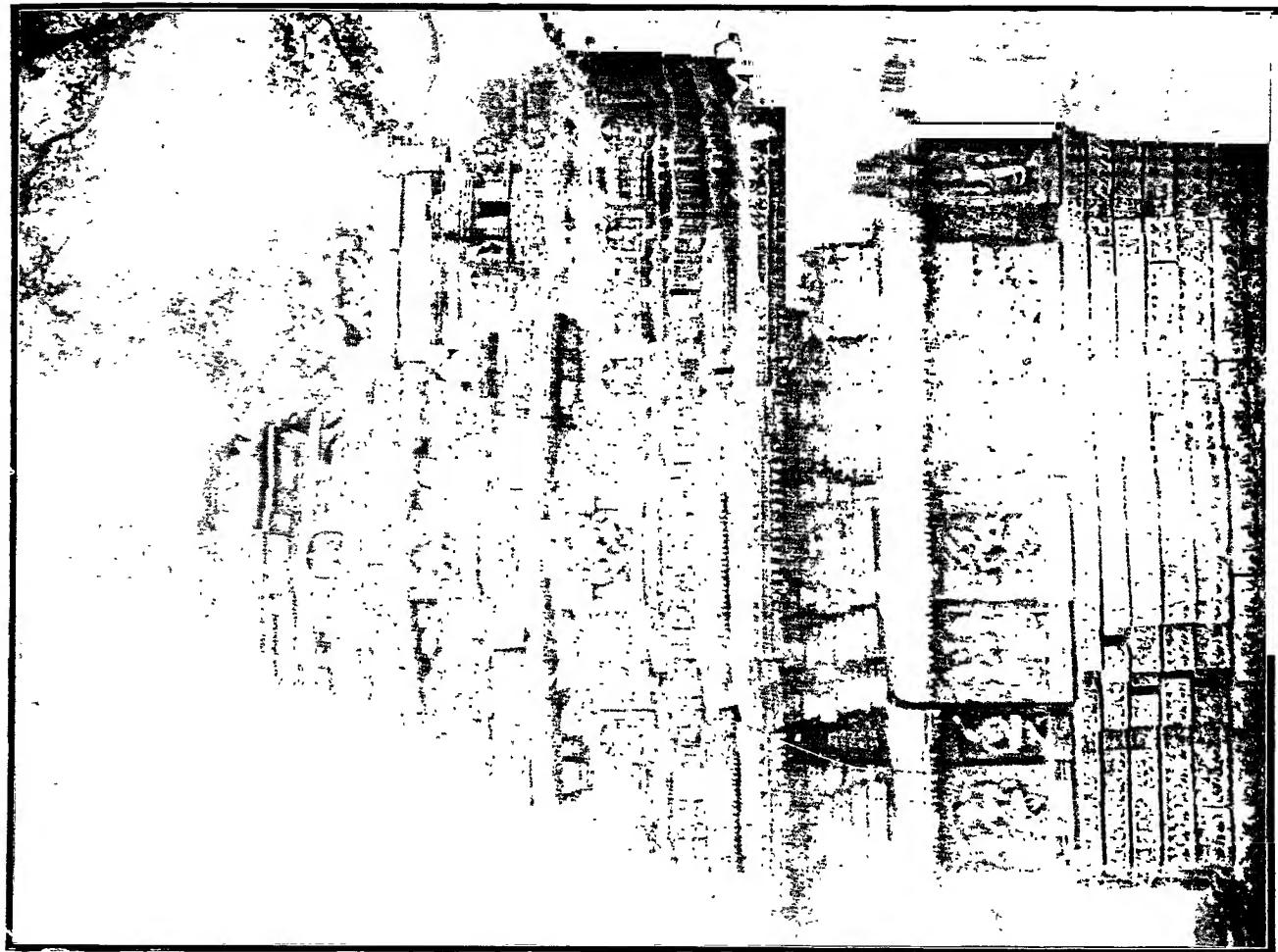
1. GAJAPADEVA PILLAR AT  
KAMBADAHALLI.



the Hoysala crest (a man stabbing a tiger) in front. The *sukhanāsi* has a good lotus ceiling with perforated screens and figures of Gaṇapati and Bhairava at the sides of the doorway. In the *navaranga* stands a figure, about 1½ feet high, with 4 hands, two of them being folded and the other two holding a trident and a drum. The porch too has a flat ceiling of 9 lotuses. This temple was erected in A.D. 1199. A finer structure in the same style is the Mūle-Singēśvara, now in ruins and half buried in the earth, which faces east and has three cells surmounted by three fine stone towers. All the cells have a *sukhanāsi* with perforated screens at the sides. The main cell has a linga, the left cell a figure of Lakshmi-nārāyaṇa and the right, a figure of Vēṇugopāla (Plate XIII, 2). The *garbhagriha* and *sukhanāsi* of each cell have deep ceilings with lotuses. At the sides of the main cell are Gaṇapati and two fine Nāga stones. The *navaranga* has four well carved pillars and nine ceilings, some flat and some deep, with one, four or nine lotuses. There is likewise in the *navaranga* a good figure of Bhairava (Plate XIII, 3). The porch too has a good ceiling. Of the 3 towers, only one is intact with a beautifully executed *kalaśa* or finial ornament in the shape of a water-vessel. The outer walls have only pilasters. A new epigraph was copied here. The figures in the temple, which are all well carved, deserve to be removed to the Mādhavarāya temple and preserved there. They are sure to be injured if left where they are. This temple was built in A.D. 1224. The Mādhavarāya temple is a larger structure in the same style with a good *mukha-maṇṭapa* and *pāṭalāñkana* or hall on a lower level attached to it in front. It faces east and has 3 cells, the main cell having a figure of Vishnu named Ādi-Mādhavarāya, the left cell a figure of Varadarāja and the right, a figure of Vēṇugopāla. All the three figures are well carved. Mādhava, about 4½ feet high, stands on a high pedestal, flanked by consorts, with 4 hands—the right upper holding a discus, the right lower a mace, the left upper a conch and the left lower a lotus. Only the main cell has a *sukhanāsi* and is surmounted by a stone tower. At its sides are figures of Gaṇapati and Mahishasuramardini, not in niches, as usual. The *navaranga* has 4 circular pillars and 9 well executed deep ceilings with single lotuses. The plan of the temple is star-shaped. The outer walls have fine pilasters and turrets, but no figures. A modern inscription was copied here. The ruined Kallēśvara temple to the south is a Dravidian structure with a rectangular *navaranga* supported by two rows of 5 pillars each and a porch. The *navaranga* has mutilated figures of Gaṇapati and Subrahmanya. To the left of the temple is a shrine containing a fine, though mutilated, figure, about 2½ feet high, of Sarasvati, standing with 4 hands—2 of them holding a noose and a goad, the other two being in the *abhaya* and *varada* attitudes. The Virabhadra temple has an elegantly carved figure of the god with the usual attributes, flanked on the right by Daksha and on the left by Bhadrakāli. A new inscription was found on the front pillar. The Vimalanātha-basti has a standing figure, about 2½ feet high, of Vimalanātha, the 13th Tirthankara, on the pedestal of which were found 2 inscriptions. A Persian inscription was copied at the mosque and a Kannada one at Nāgalāpura, about a mile from Bellūr.

32. The temples at Nāgamangala were inspected. The Saumyakēśava temple is a large structure in the Hoysala style with a Nāgamangala temples. *pāṭalāñkana* and a lofty *mahādvāra* surmounted by a *gopura* in front. It faces east and has in front one of the finest Garuda-pillars that I have seen. The latter, about 55 feet high and 2½ feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances such as iron chains, etc., for placing lamps on the top which is provided with an iron framework for the purpose. It is said to have been set up by Jagadēva-Rāya, the chief of Nāgamangala, who is also said to have built the *gopura* in front. On the pillars at the sides of the *mahādvāra* are sculptured Gaṇapati, now enclosed in a niche with a small porch in front, and Mahishasuramardini. The *dvirapālakas* on the jambs have a standing female figure holding a lotus on the adjoining pillar at the side. In the *prākīra* are cells enshrining figures of Paramapadanātha and the Ālvārs, Chakrattālvār, the goddess Saumyanāyaki and Rāmānujāchārya, their positions corresponding to those at the Mēlkote temple. There are also shrines of Pillailokāchārya and Manavālamahāmuni, the great Śrīvaishnava teachers and authors who flourished in the 13th and 14th centuries. In the *sukhanāsi* of the shrine of the goddess stands a good figure, about 4½ feet high, of Āṇḍal or Gōdādēvi (see *Report* for 1913, para 106). The

temple has three cells, only the main cell having a *sukhanāsi* and a tower. This main cell has Śaunyakēśava, a fine figure, about 5 feet high, flanked by consorts. The god in the left cell is Lakshminarasimha with a small canopy of 5 snake-hoods, while that in the right is Vēnugōpāla with Rukmini standing at the side. The *navaranga* is a grand hall of 12 *ankayas* with 12 well carved ceilings of which the four at the corners have unfortunately been removed with the object of letting in light. The ceiling in front of the *sukhanāsi* of the main cell is flat with 9 lotuses, all the others being about 2½ feet deep with single lotuses. The *navaranga* is supported by 12 fine pillars, the central four and two each of the rest being similar in design and make. Attached to the *navaranga* is a veranda of 3 *ankayas* with deep ceilings carved with single lotuses. The outer walls have no figure sculpture, but only pilasters and turrets surmounted by well carved eaves. There is however a solitary figure of Narasimha on the south wall, which is enclosed in a niche with a small porch in front. Iron clamps used for joining the stones were found in some places. Three new inscriptions were copied here. The Bhuvanēśvara temple is a plain Dravidian structure with two entrances on the east and south. In front of the *sukhanāsi* entrance is a flat ceiling of *ashta-dikpālakas* with Tāṇḍavēśvara in the middle. Among the figures kept in the *navaranga* may be mentioned seated Bhairava with the attributes—a trident, a drum, a cup and a sword; Brahma seated on the swan; seated Sarasvati with 4 hands of which 3 bear a goad, a noose and a lotus, the remaining one being in the *varada* attitude; Chandikēśvara standing with folded hands armed with an axe; Sūrya flanked by female archers, and Ardhanārīśvara with an earring in the lobe of the left ear. The Narasimha temple is a large Dravidian structure with a *gopura* in front. In the *prakira* are shrines of Chakrattālvār, Hanumān, seated Rāma with Sītā on the lap and Lakshmana standing to the right, goddess Prasannanāyaki and Rāmānujāchārya. The first is a fine figure with 8 hands, the back also being sculptured with a figure of Yōga-Narasimha with four hands. The *utsara-vigraha* is a very fine figure. There is also kept in the *sukhanāsi* another fine metallic figure, about 5 feet high, of Vēnugōpāla. According to tradition the *garbhagriha* and *sukhanāsi* of this temple were overgrown with an anthill, and on the presence of the god being revealed in a dream to Jagadēva-Rāya he came here and saw a snake going round the place and hiding itself in a hole. Hence, it is said, the place was known as Nāgamāndala now corrupted into Nāgamangala. This is of course fanciful etymology. In the *navaranga*, to the right, is a cell with a Nāga stone and a hole in front which is believed to represent an anthill. People make vows to the Nāga stone and have it anointed. It is said that however large may be the quantity of water used for bathing the Nāga stone, it is not capable of filling the hole in front. There is a dry piece of wood, about 20 feet long, in the temple which is said to represent the shaft of a *hangari* tree (*Godonaca viscosa*) which once grew over the anthill sheltering the god under it. (Cp. the Tulasi tree at Jāvagal. Report for 1911, para 16). The Rāma temple, recently restored, is said to be the oldest temple in the village. It contains well carved figures of Rāma, Lakshmana and Sītā, all standing, with Hanumān sculptured on Rāma's pedestal. The Virabhadra temple is a neat structure in the Dravidian style having a small figure of the god, about 1½ feet high, holding a trident, a drum, a skull and a sword. There is also a fine seated metallic figure, about 1¼ feet high, of Dakshināmūrti with 4 hands, three of them bearing a rosary, a book and a lute (*vīṇā*), the remaining one being in the *abhaya* attitude. In a separate cell to the left stands Bhadrakāli, the consort of Virabhadra, having for her attributes a trident, a drum, a sword and a shield. The village goddess is called Baḍagōḍamīna because her shrine is situated near the north outlet of the tank. Her *utsara-vigraha*, kept in a shrine in the village, is known as Arasamīna. It is about 2 feet high and holds in its hands a trident, a drum, a cup and a sword. A new epigraph was found near this shrine. The Kālamīna temple, which belongs to goldsmiths, is a large Dravidian building with a lofty *gopura*. The *pāṭalāṅkaya* has to the right a huge figure, about 5 feet high, of Ganapati, and to the left a figure of Bhairava. The goddess, a seated figure with 4 hands, has one of her hands in the *abhaya* attitude and holds in the other three a trident, a drum and a water-vessel. The metallic figure has a noose in place of the trident and carries a rosary in the *abhaya-hasta* or hand in the *abhaya* attitude. The palace of Jagadēva-rāya is said to have been situated between the Śaunyakēśava and Narasimha temples. A closed doorway at the back of the Narasimha temple is pointed out



1. NAGA AND NAGINI IN NAVARANGA.

2. SARASVATI IN NAVARANGA.



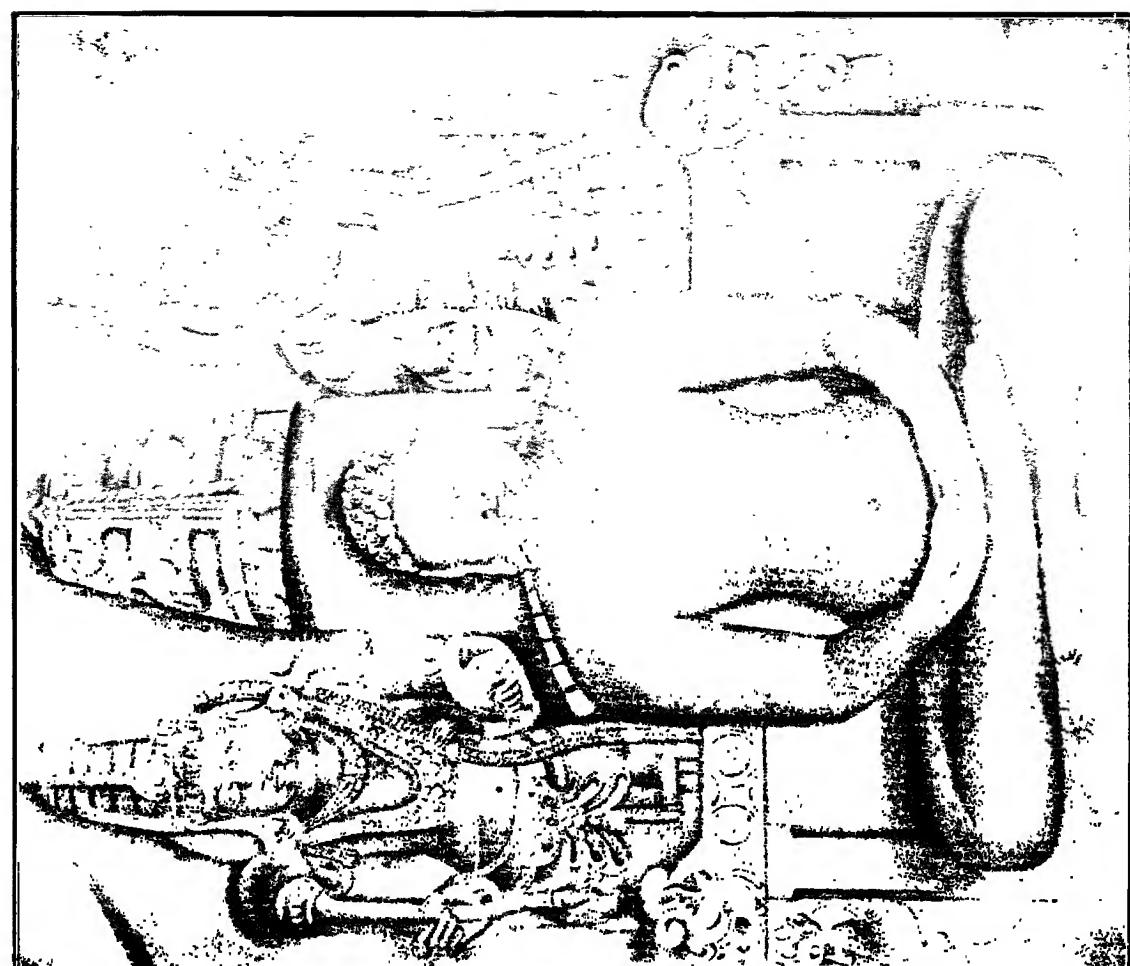
as the entrance used by the ladies of the palace for going to the temple. About a mile from Nâgamangala is a fine circular pond, about 60 feet in diameter and only 3 feet deep, which is said to have been built in the middle of his pleasure garden by Jagadêva-Râya for *jala-kride* or sporting in water with his wives. The pond has a *mântapa* in the centre. A Ganga inscription dated in the first regnal year of Mârasimha was discovered in front of the travellers' bungalow at Nâgamangala.

33. At Pâlagrahâra, situated at the foot of a hill known as Kôtebetâ on whose summit is a large temple of Srinivâsa, is a temple Pâlagrahâra. dedicated to Nâchchâramma or Lakshmi, the object of worship in it being merely a stone *brindâvana*. The *utsava-vigraha*, however, is a standing figure, about 2 feet high, with 4 hands, two of them holding lotuses, and the other two being in the *abhaya* and *varada* attitudes. The village is likened to the far famed Tiruchchâñur where there is a temple of Lakshmi under the name of Alarmelâmangai-nâchchhiyâr, the consort of Srinivâsa on the Tirupati hill. Nalkundi has a small shrine of Gôpâlakrishna with a small figure, about 1½ feet high, of the god standing in front of a *brindâvana*. The ryots of this Nalkundi and the surrounding villages sing what are known as *bhâgarantige* songs. These relate in brief the stories of the Râmâyana, the Bhârata and the Bhâgavata-purâna and are said to have been composed for the benefit of the Sûdras by Tirunâlârya, the learned minister of the Mysore king Chikka-Déva-Râja-Odeyar. The ryots carry pictures of Râma, Lakshmana, Sîtâ, Hanumân and Garûda, suspending red silk cloths on those of Râma and Sîtâ and white cotton cloths on the others, and dance singing the above songs to the accompaniment of drums and cymbals. Boys too take part in this with great enthusiasm. At Mutsanda also is a Nâchchâramma temple in which a *brindâvana* is worshipped. At this temple Mutsanda. gather together every year hundreds of *dâsaris* or Vaishnava mendicants of the Sûdra caste on their way to Tirupati. The villagers feed them and hand over their *mudupus* (or bundles the contents of which, mostly money, are dedicated to some god) for being delivered at the Tirupati temple. A new record was copied here. Four new inscriptions were found at Sivanhalli, 3 at Dévarhalli, and 1 each at Tûbinkere and Mallanâya-kanhalli. About 2 miles to the west of Paduvalapâtna is a huge boulder known as Pândavara-kallu, so called because, according to tradition, the Pândavas lived there for some time during their exile. On the under surface of the boulder are written in chunam in characters about 150 years old, 2 inscriptions stating curiously enough that Râmânujâchârya performed penance there.

34. On my way back from Nâgamangala I visited a few villages in Mandya Taluk. The Mallikârjuna temple at Basarâl, situated at Basarâl temple. a distance of about 15 miles from the Mandya Railway Station, was briefly described in para 24 of my Report for 1910. It deserves some more notice. Though small, it is one of the best specimens of the Hoysâla style of architecture, having been built in A.D. 1235, 33 years before the Sômanâthapur temple. The temple faces east and has 3 cells, the main cell alone having a *sukhanâsi* and a fine stone tower with the Hoysâla crest in front (Plate XIV, 3). This main cell has a linga and the right cell a figure of Sûrya (Plate XIII, 4). The left cell, though now empty, must have had a figure of Vishnu as indicated by the figure of Garûda on the pedestal left in the cell and by the *dvârapilakas* on the jambs of its doorway. The *garbhagriha* of the main cell measures 6' by 6' and the *sukhanâsi* 6' by 5', which is also the measurement of the side cells. The height of the building inside is only 6½ feet. All the cells as well as the *sukhanâsi* have artistically executed dome-like ceilings. The doorways are well carved, the *sukhanâsi* doorway having also perforated screens at the sides. At the sides of the latter are two fine niches containing, as usual, figures of Ganapati and Mahishâsuramardini. There are likewise Saptamâtrikâs to the right and fine figures of a Nâga and a Nâgini (Plate XIV, 1) to the left. Two more niches facing each other on the north and south have both figures of Sarasvati, the one in the south niche being exquisitely carved (Plate XIV, 2). The *nârârangâ* measures 15' by 15' with an inner porch or passage measuring 10' by 8' attached to it. There are 9 domed ceilings in the *nârârangâ* and 1 in the inner porch. The central ceiling, the best of the lot, has recently been removed with the object of admitting light. All the ceilings are well carved, one differing

from the other in design, and some showing traces of having been colored once. The 4 central pillars of the *nararanga* which are well carved have each an elegantly sculptured piece above the capitals. There are also 2 smaller pillars in front of the side cells, which appear to have been subsequently set up to support the broken lintels above. Beyond the side cells runs a veranda all round with perforated screens above on both sides of the inner porch. The stylobate on either side of the inner porch has 3 well carved pillars, so that the number of pillars in the *nararanga* is in all 14. The *nararanga* doorway has a figure of Tāṇḍavēśvara on the lintel and *dvārapālakas* at the sides. The porch in front of the *nararanga*, measuring 10' by 5', has also a good ceiling and two entrances on the north and south with perforated screens at the sides. The *dvārapālakas* at the sides of the north entrance are missing, while at the south entrance only the right *dvārapālaka* is left. The front porch has, attached to it, a Nandi-shrine, measuring 10' by 8', supported by 4 pillars with a fine domed ceiling above. The shrine contains a beautiful Nandi and has verandas with perforated screens above on the three sides, the front being left open. The horns of the Nandi are joined to the head by iron nails inserted inside. The north and south entrances of the porch have two fine elephants at the sides in front and a little distance beyond two fine pavilions. The latter had once images in them, but they are now empty except the left one at the south entrance which has a mutilated figure of Subrahmanya. A *jagati* or railed parapet runs below the perforated screens around the front face of the temple and around the Nandi-shrine, though portions of it are now gone. It has from the bottom upwards these friezes—(1) elephants, (2) horsemen, (3) lions with warriors at intervals, sometimes a warrior being represented as stabbing the lions on both his sides, (4) Purānic scenes, (5) makaras, (6) swans, (7) miniature turrets and (8) a rail with occasional indecent figures as usual. It will be noted that the third frieze here has lions instead of the usual scroll work. Around the walls occur the same six friezes from the bottom, above which comes a row of large images surmounted by a fine cornice. Above this again we have miniature turrets over single or double pilasters surmounted by the eaves. There are also figures above the eaves all round over the roof. Before noticing in detail the row of large images, it has to be mentioned here that repairs recently done to the temple have wellnigh destroyed its beauty. Eight huge sloping buttresses of brick and chunam, measuring 9' × 9' × 2', have been built around the temple, concealing a good number of the sculptures, blocking the view and disfiguring the structure. Many carvings over the roof have been overlaid with chunam. A temporary stair of brick and mud to get to the roof also hides a number of figures on the south wall. I am therefore obliged to speak of only those images which are not concealed by the buttresses and the temporary stair. Among the gods and goddesses represented are Vishnu 3, the same as Narasimha 2, as Kāliyamardana 2, as Rāma 1, as Vēnugopāla 1, as Trivikrama 1, as Sūryanārāyaṇa 1, as Vithala 1, as Lakshminārāyaṇa 1, and as Varāha 1; Brahma 3; Śiva 5, the same as Umāmahēśvara 2, as Tāṇḍavēśvara 1, and as Gajāsuramardana 1; Gaṇapati 1; Bhairava 3; Hanumān 1; Harihara 1; Sarasvati 3; Durgā 2 and Mōhini 1. One of the figures of Brahma has for its attributes a goad, a noose, a rosary and a bird. Sarasvati has either 4, 8 or 10 hands and Durga 4 or 16 hands. There are also 3 female figures with 4 hands, holding a goad, a noose, a fruit and a rosary like Sarasvati, 5 holding the first three attributes with a lily in place of the rosary, and 1 holding a discus, a conch, a water-vessel and a lotus. Among other figures worthy of notice are a male figure holding a three-hooded snake, a winnow, an axe and a trident; Narasimha flanked by consorts; a male figure holding a trident and a skull with a bell tied to the waist; and Brahma seated with Sarasvati on the lap. Over the north entrance are two seated figures of Vishnu, one of them holding a discus, a conch, a fruit and a rosary, and the other, also with the first two attributes, having the other hands placed palm over palm. The latter figure has already been noticed when speaking of other temples (paras 25, 29). The former, which is rather peculiar, is also carved on the south side of the tower (Plate XIV, 3, the figure at the top.) The other figures on this side of the tower are Paravāsudēva and Brahma with Sarasvati on the lap. The Purānic frieze illustrates scenes from the Rāmāyaṇa, the Bhārata and the Bhāgavata-purāṇa. The entrance porch to the south of the temple is a fine lofty structure supported by 32 well carved pillars of which one is now missing. To the right is a niche of Gaṇapati with a good doorway and to the left a linga. Over the four central pillars is a well carved ceiling, 7½' by 7½', of *ashta-dikpālakas* with Tāṇḍa-

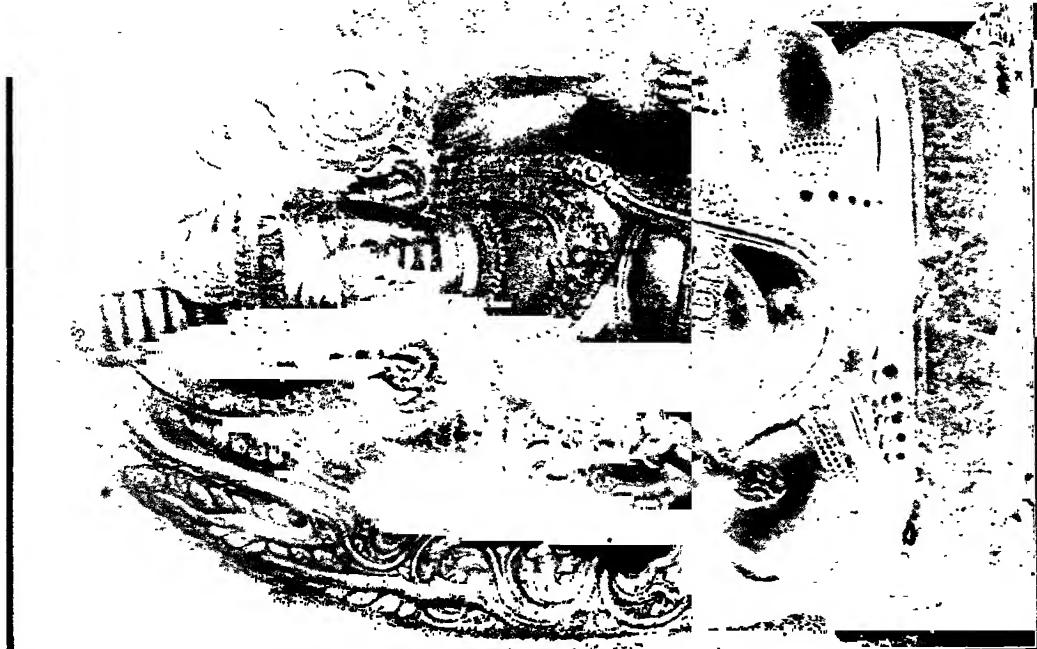
STONE FIGURES AT SRAVANA BELGOLA.



2. ADISVARA IN CHANDRAGUPTA-BASTI.



3. KUSHMANDINAYAKSHA IN CHAMUNDARAVA-BASTI.



1. SARVAINAYAKSHA IN CHAMUNDARAVA-BASTI.



vēśvara in the middle. The beams over these pillars are decorated with bead work. To the south-east of the temple, at some distance, is a slab (Plate XVI, 2) containing sculptures which are of interest as illustrating the meaning of the

"Offering the springing head." The reference is, as stated in my *Report* for 1909, para

16, to a custom frequently alluded to in inscriptions, according to which a devoted servant took a vow that he would not survive his master and sacrificed himself on the occurrence of the master's death. This was done in several ways. But in the present instance, a bowed elastic rod was set up near the person with its end attached to the top-knot of the hair, so that the head, when cut off, sprang up with the rebound of the rod. Plate XVI, 2 shows a person seated near the rod with the hands placed palm over palm in the attitude of meditation, while another person is preparing to cut off his head. Figure, 3 on the same Plate, which represents a pillar in the compound of the Hoysalēśvara temple at Halebid which bears the inscription E C, 5, Belur 112 recording the self-sacrifice of a general named Lakshma and of his wife and followers on the death of Ballāla II (see *Report* for 1911, para 20), shows the cut off head springing up with the rebound of the rod.

35. Near the south outlet of the Maṇḍya tank is a Virara-gudi or hero-shrine containing a sculptured slab measuring 6' by 4'. This *viragal* possesses some features not usually found in specimens of this class. It contains 5 panels, of which the lowest shows warriors fighting on foot and the next higher horsemen engaged in fight. The third panel has a *vimāna* or celestial car in the centre flanked by female chauri-bearers and elephants with riders, the latter apparently stretching out their hands in surprise. There are besides two more standing figures at either end. The fourth panel represents a music party consisting of drummers, etc., with a seated Garuḍa in the centre, while the top panel has a figure of Vēṇugopala above the Garuḍa of the next panel with standing figures to the right and a linga with a bull, etc., to the left. The top panel probably represents both Vaikuntha and Kailāsa to which the fallen heroes, according as they are Vaishnavas or Śaivas, are supposed to go.

Chikka-Maṇḍya. Chikka-Maṇḍya also contains several *viragals* in 4 panels —the lower two representing battle scenes, the third showing a *vimāna* flanked by female chauri-bearers and elephants with or without riders, and the fourth a linga, etc. It is not clear why the elephants are shown at the ends of the third panel. A new inscription was found near the Hallidēvaru temple of this village.

36. From Kikkēri I paid a short visit to Śravāṇa Belgola for preparing photographs of some Jaina sculptures for illustrating the Śravāṇa Belgola revised edition of the Śravāṇa Belgola volume. A careful survey was made of the village and its surroundings as also of the larger and smaller hills. Jinanāthapura, a village in the neighbourhood, was also inspected. I have described in sufficient detail the temples, etc., of Śravāṇa Belgola in paras 11-15 of my *Report* for 1913. Very few more details remain to be added. The Bhandāri-basti has figures of the 24 Jinas standing in a row on a long ornamental pedestal. The *garbhagriha* has 3 doorways, the middle one being well carved, with large perforated screens at the sides of each. The figure opposite the middle doorway is Vāsupūjya, the 12th Jina, with 11 figures to its right and 12 to the left. The *sukhanāsi* has to the left figures of Padmāvatī and Brahma. A single slab, about 10 feet square, covers the floor enclosed by the 4 central pillars of the *navaranga*. The Akkana-basti is the only temple in the village built in the Hoysala style of architecture. Its tower, consisting mostly of uncarved blocks, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted by a *simha-lalāṭa* (Plate I). The panel has a seated Jina figure under a *mukkōde* or triple umbrella in the centre flanked on either side by a male chauri-bearer, a standing Jina figure, and a Yaksha or Yakshi. The pedestal is flanked by elephants. The embankment has at its sides figures of Sarasvati. The tower itself has a seated Jina figure in front. The goddess in the Kālāmīna temple is a seated figure, about 2½ feet high, with 4 hands, two of them holding an axe and a noose, the other two being in the *varada* and *abhaya* attitudes. There is also a linga in front of the image. For the offerings of the goddess rice is received from the Jaina matha. This fact is worthy of notice. Of the paintings

on the walls of the Jaina matha noticed in para 15 of my *Report* for 1913, the one depicting a forest scene (Plate XVII) appears to possess some artistic merit. The tree to the right with six persons on or near it is intended to illustrate the six *lēśyas* of Jaina philosophy. The basti with sculptured screens on the smaller hill is according to the Jainas of the village Kattale-basti and the one higher up Chandragupta-basti. The latter has a fine seated figure of Ādiśvara flanked by male chauri-bearers (Plate XV, 2). This basti has also an upper storey which is now closed owing to its being in a dilapidated condition. The most ornate of the buildings on the smaller hill, the Chāmuṇḍarāya-basti, has good figures of Sarvāhna-Yaksha and Kūshmāṇḍini (Plate XV, 1, 3), the Yaksha and Yakshi of Nēmiṇātha, the Jina of the basti. Two new records were copied on the smaller hill and two more on the way to Jinanāthapura from Śravāṇa Belgoḷa. On the larger hill 12 new epigraphs were discovered, 5 of them being in Nāgari characters and in a North Indian vernacular. A few of these are much worn. A plan was sketched of the Śāntīśvara-basti at Jinanāthapura.

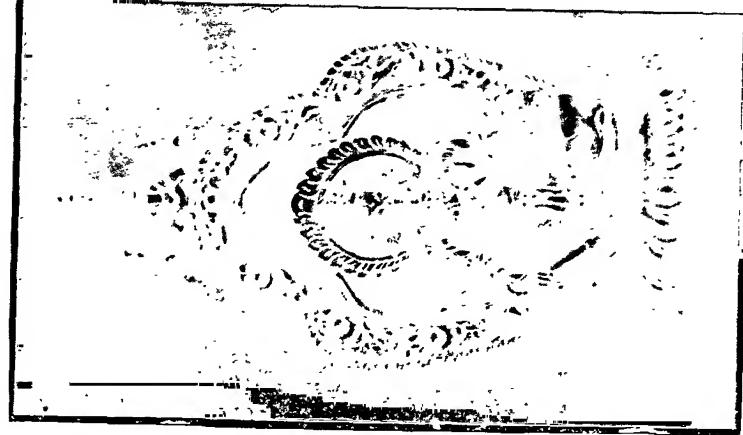
37. While at Mysore during the Birthday festivities, I made a cursory examination of the *āyudha-śāla* or armory of the Mysore Palace armory.

Palace. It contains a fine collection of old weapons of all kinds, numbering about 1,300. The weapons bear serial numbers and labels giving their names inscribed on them in Kannada characters during the rule of Krishna-Rāja-Odeyar III whose name also appears on every one of them. Several of them are of interest both from an historical and an artistic point of view. An elastic sword bearing the number 186 and named *nimchā* which can be worn as a belt, is said to have belonged to the Mysore king Kanṭhirava-Narasa-Rāja-Odeyar (1638-1659). This is one of the oldest weapons in the armory. A knife bearing the inscription *chūrā Dē 2* is said to have belonged to another king of Mysore, Chikka-Dēva-Rāja-Odeyar, who ruled from 1672 to 1704. A sword named *nimchā* and bearing the number 36 and another heavy one named *śānvā* are said to have been used by Hyder and Tippu respectively. From the inscription on a knife labelled *pēsh-kabzā* we may infer that the weapon was used by Krishna-Rāja-Odeyar III. Another knife named *herige-katti* (delivery knife) bears the inscription *khāṣā*, the king's own, being perhaps the one used in the palace during that king's time. It may be stated here that "delivery knives" are not intended for any surgical operation: they are merely worshipped in the lying-in chamber for bringing about safe and speedy delivery. Among the names that occur on the weapons may be mentioned mudgara, surāyi, buruju, jambyā, bāku, pancha-kathāri, sabdar, birudangi, chūrā, chūri, tabbar, bāgu-nakha, gaddārā, khāṇḍvā, abbāsi, saipū, mādu, sōsan, aleinān, parang, singōti and bharji. Many of the weapons bear Persian inscriptions. There are also several "state gun models" in the armory. Three of them bear inscriptions stating that Krishna-Rāja-Odeyar III was placed on the *masnad* of Mysore on the 30th June 1799. The inscription on another names the above king along with Hyder, Tippu, Pūrnaiya, Nanda-Rāj, Dēva-Rāj, Lally and Mir Muhammad Sādak. Another has an inscription telling us that the gun on which it is engraved represents "the Moolke Maidan of Beejapore" captured by Arthur Wellesly in 1803. There are likewise kept in the armory two *chanuris* one of which bears an inscription stating that they were sent as presents to Krishna-Rāja-Odeyar III by Lord Dalhousie. Another object worthy of notice is a tiny four-pillared manṭapa of black stone surmounted by a turret with a seated figure of Gaṇapati inside.

38. Padmaraja Pandit was sent out to inspect two villages in Dodballapur Taluk where I had received information of the existence of some epigraphs not copied before. He brought copies and impressions of three new inscriptions.

39. Two *sanads* were received from Mr. M. A. Srinivasachar, Advocate, Mysore. These are dated in A. D. 1761 and record grants by Krishna-Rāja-Odeyar II of Mysore. Mr. K. Rangasami Iyeingar of Kalale, Nanjangud Taluk, has sent 5 original *nirūps* which relate to the Lakshmikāntasvāmi temple at Kalale. One of them is dated 1717, another 1750, and the remaining three 1763.

40. An important discovery of the year is an interesting Ganga record, consisting of 4 copper plates, said to have been unearthed at Bēndigānhalli, Hoskote Taluk, by Bairegouda, a resident of the village. It differs from all the published Ganga records in some important details and registers a grant by a hitherto unknown Ganga king styled Vijaya-Krishnavarma in the first year of his reign. I am obliged



1. INSCRIBED COPPER IMAGE OF TARA  
FROM NEPAL.  
*Mysore Archaeological Survey.*



2. VITTHAL AT BASAVALLI.



3. PILAIR IN THE COMPOUND OF HALESHVARA  
TEMPLE AT HALEBID.



4. INSCRIBED COPPER IMAGE OF A  
BUDDHIST DEVOTEE FROM NEPAL.



to my Head Clerk, Mr. C. Chokkanna, for the trouble he took in procuring these plates for examination.

41. Colonel Sir Hugh Daly, K. C. I. E., C. S. I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed gilt copper images received from Nepal. One of them (Plate XVI, 1) represents the Buddhist goddess Tārā and the other (Plate XVI, 4) a Buddhist devotee kneeling with folded hands. The inscriptions on the images being in the Nepalese language, I sent photographs of the same for favor of decipherment to Dr. Satischandra Vidyābhūṣhaṇa, M.A., Principal, Sanskrit College, Calcutta, who has very kindly sent me transcripts and translations of the inscriptions.

42. Mr. Raja Bahadur Pillay, B.A., B.L., Pleader, Secunderabad, sent for decipherment impressions of two stone inscriptions found in a ruined manṭapa at Nāgāī, situated about a mile to the south-west of the Chitāpur Railway Station in the Nizam's Dominions. One of them, containing nearly 350 lines, is an important record of the Chālukya king Trailokyamalla dated in A. D. 1063. It also registers a grant in A. D. 1085 in the concluding portion. The other inscription records a grant by a minister named Kālidāsa in A. D. 1092.

43. Altogether the number of new records copied during the year under report was 334. Of these, 178 belong to the Bangalore District, 138 to the Mysore District, 14 to the Hassan District, 1 to the Tumkur District and 3 to the Nizam's Dominions. According to the characters in which they are written, 10 are in Nāgari, 6 in Persian, 5 in Tamil, 2 in Telugu, 9 in English and the rest in Kannada. As usual, in every village that was surveyed the printed inscriptions, if any, were compared with the originals and corrections made. The number of villages inspected during the tour was 136 in all.

44. While on tour the Kannada Schools at Closepet and Basarāl, Mandya Taluk, were inspected.

#### *Office Work.*

45. The printing of the Roman portion of the revised edition of the Śravaṇa Belgola volume has made fair progress, about 90 pages having been printed during the year. The translations did not make much progress as owing to the absence of the two Pandits on long leave one after the other most of my time was taken up in attending to the Kannada, Tamil and Roman proofs.

46. Two appendixes to the revised edition of the Karṇāṭaka-Śabdānuśāsanam, consisting of 40 pages, were printed. Some Kannada manuscripts in the Oriental Library, Mysore, have to be examined before an English introduction to the work could be written out.

47. As regards the General Index to the volumes of the Epigraphia Carnatica, the work of supplying omissions has made satisfactory progress.

48. The printing of the Kannada and Tamil texts of the Supplement to volumes III and IV of the Epigraphia Carnatica has made good progress, about 130 pages having been printed during the year.

49. As regards the revision of the Mysore Gazetteer, Heads of Departments, Deputy Commissioners and other officers have been requested to go through those portions of the Gazetteer that concern them and send their suggestions with regard to additions and alterations to be made. Statistical tables for the Districts and Taluks in the light of the census of 1911 and tables of the Municipal Administration of the State in the light of the Government Administration Reports have been prepared. An up-to-date map of Mysore is also under preparation.

50. The Photographer and Draughtsman prepared some illustrations for the Annual Report for 1913-14, and for the revised edition of the Śravaṇa Belgola volume. He accompanied me on tour to the Mysore and Hassan Districts and took photographs of a number of temples and sculptures. He also sketched the ground-plans of several temples for the Architectural Portfolio. He was sent out to Seringapatam, Somanathapur and Sivaganga to take photographs of the temples, etc., in those places. A great deal of his time was taken up in developing the large number of negatives brought from tour and in printing photographs.

51. The Architectural Draughtsman completed six plates illustrating the Hoysa!ésvara temple at Halebid, the Kattale-basti at Śravaṇa Belgola and the Sômîśvara temples at Kolar and Kurudumale.

52. A list of the photographs and drawings prepared during the year is given at the end of Part I of this Report.

53. The Half-tone Engraver helped the Photographer in printing a large number of photographs and prepared 32 half-tone blocks during the year.

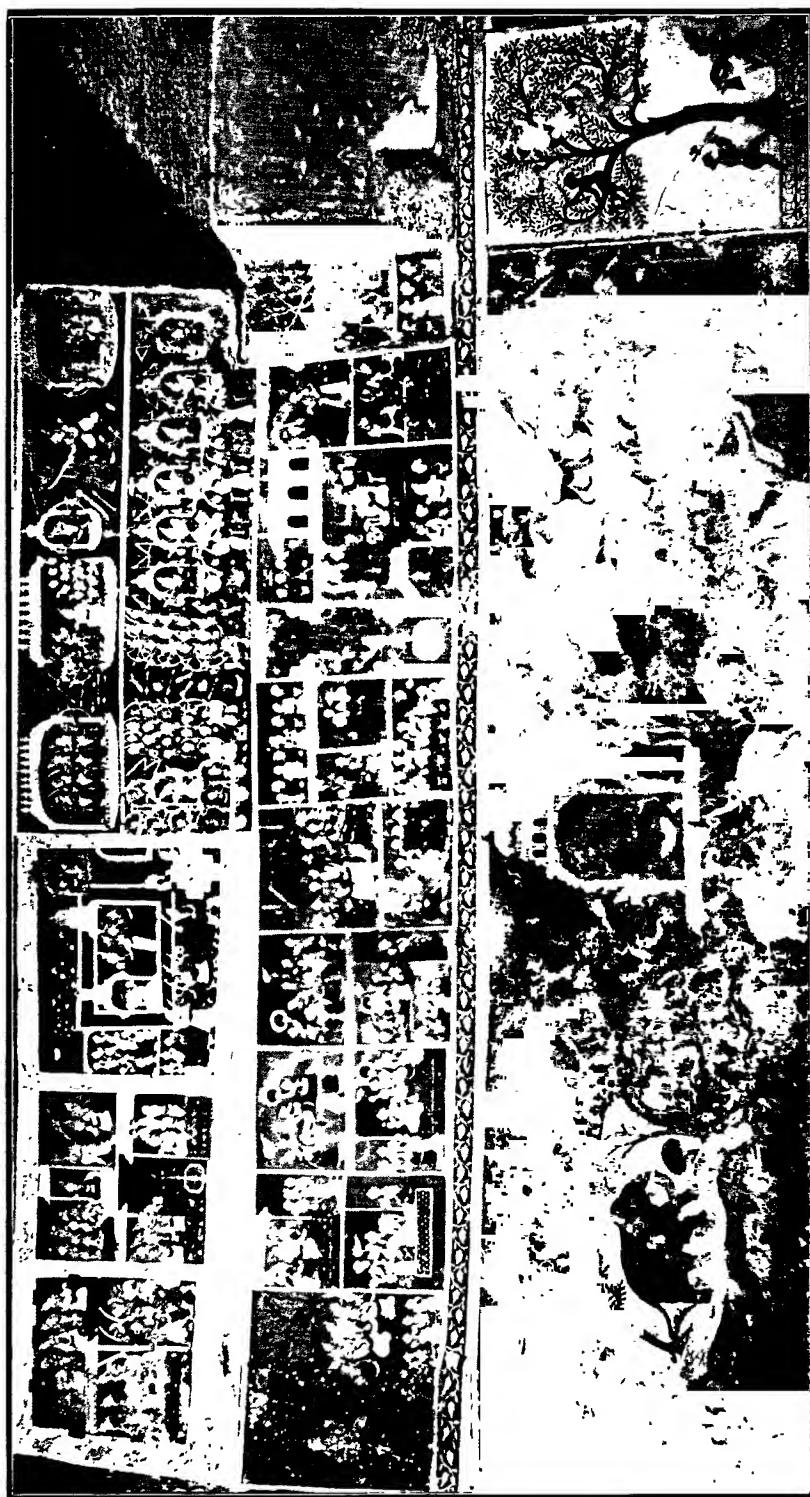
54. The two copyists attached to the office transcribed the following works during the year:—(1) Smṛiti-sangraha, (2) Viśvakarmapurāna, (3) Vēṇupura-kshat-riya-vamśavalī, (4) Nyâyasudarśana (in part), (5) Paśchimaranganâtha-stava (in part) and (6) Tirumalâryâ's minor works—(a) Râjagopâla-stava, (b) Gopâla-stava, (c) Manjulakêśava-stava, (d) Paravâsudêva-stava, (e) Lakshminrisimha-stava, (f) Yadugirinârâyaṇa-stava, (g) Yadugirinâyikâ-stava. About 2,000 pages of transcripts were also compared.

55. A few Sanskrit and Kannada books received from the Huzur Secretary to H. H. the Maharaja and the Inspector-General of Education in Mysore for review were examined and opinion sent.

56. A paper on the Kêśava temple at Sômanâthapur was sent with the necessary photographs for the Annual Report of the Director-General of Archæology in India and another on Mâdhavâchârya and his younger brothers was contributed to the *Indian Antiquary*.

57. Rev. A. M. Tabard, M.A., M.R.A.S., Professor Jouveau Dubreuil of Pondicherry, the author of "Archeologie du Sud de l'Inde," Rev. A. D. Lobo, Messrs. C. H. Yates, and B. Roy, M.A., B.L., of Calcutta, visited the office during the year.

58. The office staff have done their duties with diligence and zeal.



PINTING AT THE JAINA MATHA AT SRIVANNA BHAGOLA.



## LIST OF PHOTOGRAPHS.

No.	Size	Description	Village	District
1	$8\frac{1}{2} \times 6\frac{1}{2}$	Gangadharesvara Temple, Ganapati figure ... , Kempe-Gouda figure ... , Bhairava , Pillar in Kalyana-mantapa , Bull in front (inside) ...	Sivaganga	... Bangalore.
2	"	"	"	"
3	"	"	"	"
4	"	"	"	"
5	"	"	"	"
6	"	Bull with mantapa above hill ...	"	"
7	"	Garudagamba ...	"	"
8	$10 \times 8$	Gangadharesvara Temple, Pillar in Nandi-mantapa , Isvara and Parvati , Tower (north side) , Kempe-Gouda and his brother. , Natya-Ganapati and Tandavesvara.	"	"
9	"	"	"	"
10	"	"	"	"
11	"	"	"	"
12	"	"	"	"
13	"	, Doorway	"	"
14	"	Ornamental stone leaning on Garudagamba	"	"
15	$12 \times 10$	Gangadharesvara Temple, Tower (east side)	"	"
16	"	View of Kalyani and Sivaganga Matha	"	"
17	"	Sivaganga hill, Full view	"	"
18	$6\frac{1}{2} \times 4\frac{3}{4}$	Gangadharesvara Temple, Umamahesvara figure , Chandikesvara	"	"
19	"	"	"	"
20	$5\frac{1}{2} \times 3\frac{1}{4}$	Sivaganga Matha, Front view	"	"
21	"	Figures in Kalyani	"	"
22	"	" "	"	"
23	"	" "	"	"
24	$8\frac{1}{2} \times 6\frac{1}{2}$	Sivaganga Matha, Sarasvati figure	"	"
25	$10 \times 8$	Narayanasvami Temple, Doorway of Narasimha , Narasimha figure , Niche of Ganapati , Pillar in Navaranga , Figure on the north-west wall.	Hosaholalu	... Mysore.
26	"	"	"	"
27	"	"	"	"
28	"	"	"	"
29	"	"	"	"
30	"	"	"	"
31	$12 \times 10$	" , North-east wall from base to eaves.	"	"
32	"	" , South-west wall "	"	"
33	$12 \times 10$	" , North niche	"	"
34	"	" , North tower	"	"
35	$6\frac{1}{2} \times 4\frac{3}{4}$	Harihara figure	"	"
36	$10 \times 8$	Hunisesvara Temple, North view	Agrahara Bachahalli	"
37	"	" , Viragal	"	"
38	"	" , Elephant pillars	"	"
39	"	" , Panchalinga Temple, East view	Govindanahalli	"
40	"	" , West view	"	"
41	"	" , South-west tower with base.	"	"
42	"	" , South tower with base	"	"
43	"	" , Dvarapalaka figure	"	"
44	"	" , Subrahmanya figure	"	"
45	"	Isvara Temple, West view	Madapura	"
46	"	Brahmesvara Temple, Madanakai figure	Kikkeri	"
47	$5\frac{1}{2} \times 3\frac{1}{4}$	"	"	"
48	"	"	"	"
49	$8\frac{1}{2} \times 6\frac{1}{2}$	"	"	"
50	"	"	"	"
51	"	"	"	"
52	"	"	"	"
53	$12 \times 10$	" , North view	"	"
54	"	" , North wall from base to eaves	"	"
55	"	" , North tower with base	"	"
56	"	" , North-west tower	"	"
57	$6\frac{1}{2} \times 4\frac{3}{4}$	" , Naga stone	"	"
58	"	" , Figure on the North wall	"	"
59	"	" , South wall	"	"
60	"	" , Parapet wall with base (south side).	"	"

LIST OF PHOTOGRAPHS—*concl.*

No.	Size	Description	Village	District
61	$6\frac{1}{2} \times 4\frac{3}{4}$	Brahmesvara Temple, Figure with turret (south side).	Kikkeri	Mysore.
62	"	, Harihara figure (south side).	"	"
63	"	Bull mantapa, full view ...	"	"
64	$12 \times 10$	Janardana Temple, North-east view	"	"
65	"	Basti, full view with five towers	Kambadahalli	"
66	"	tower with base North-west	"	"
67	$8\frac{1}{2} \times 6\frac{1}{2}$	Brahmadeva pillar	"	"
68	$5\frac{1}{2} \times 3\frac{1}{4}$	Basti, tower with base South side	"	"
69	$10 \times 8$	Mule-Singesvara Temple, North view	Bellur	"
70	"	, Venugopala figure	"	"
71	"	, Bhairava	"	"
72	"	, Narayana	"	"
73	$12 \times 10$	Mallikarjuna Temple, North tower with base	Basaral	"
74	"	, North wall with two niches	"	"
75	$10 \times 8$	, Naga figure	"	"
76	"	, Surya	"	"
77	"	, Sarasvati figure	"	"
78	$5\frac{1}{2} \times 3\frac{1}{4}$	, Niche North side	"	"
79	$10 \times 8$	Viragal	"	"
80	$8\frac{1}{2} \times 6\frac{1}{2}$	Chandragupta basti, Figure with chauri-bearers on sides.	Sravana-Belgola	Hassan.
81	"	Chamundaraya basti, Yaksha figure	"	"
82	"	, Yakshi	"	"
83	$12 \times 10$	Painting of forest scene at the Sravana Belgola Matha.	"	"
84	"	Akkana basti, east tower top portion	"	"
85	"	, Figure on top east tower	"	"
86	"	Jinanathapura basti, ceiling	"	"
87	"	Inscription for the revised edition of Sravana Belgola volume.	"	"
88	"	"	"	"
89	"	"	"	"
90	$10 \times 8$	"	"	"
91	"	"	"	"
92	"	"	"	"
93	"	"	"	"
94	"	"	"	"
95	$10 \times 8$	"	"	"
96	"	"	"	"
97	$8\frac{1}{2} \times 6\frac{1}{2}$	"	"	"
98	"	"	"	"
99	"	"	"	"
100	"	"	"	"
101	"	"	"	"
102	"	"	"	"
103	"	"	"	"
104	"	"	"	"
105	"	"	"	"
106	"	"	"	"
107	"	"	"	"
108	$6\frac{1}{2} \times 4\frac{3}{4}$	"	"	"
109	$10 \times 8$	Inscription for the Annual Report	"	Mysore.
110	"	"	Varanayakanahalli	"
111	"	"	Nelligere	Bangalore.
112	$8\frac{1}{2} \times 6\frac{1}{2}$	"	"	"
113	"	"	Kuppepalya	"
114	"	Copper plates	Agrahara Bachahalli	Mysore.
115	$6\frac{1}{2} \times 4\frac{3}{4}$	Seal	"	"
116	$10 \times 8$	Copper plates	Bendiganahalli	Bangalore.
117	"	"	"	"
118	$6\frac{1}{2} \times 4\frac{3}{4}$	Seal	"	"
119	"	Inscription received from the Nizam's Dominions	"	"
120	"	"	"	"
121	"	"	"	"
122	"	"	"	"
123	"	"	"	"
124	"	Sanad received from Kalale	"	"

## LIST OF DRAWINGS.

No.	Description	Village	District
1	Hoysalesvara Temple, Ornamental figures ...	... Halebid ...	Hassan.
2	, Niche plan and elevation ...	... "	"
3	Somesvara Temple, East wall ...	... Kurudumale ...	Kolar.
4	, Pillar of Kalyana-mantapa ...	... Kolar ...	"
5	, Section of Kalyana-mantapa ...	... "	"
6	Kattale-basti, stone screen ...	... Sravana-Belgola	Hassan.



## PART II--PROGRESS OF ARCHÆOLOGICAL RESEARCH.

## I. Epigraphy.

59. A large number of the new records copied during the year under report are assignable to specific dynasties of kings such as the Ganga, the Chôla, the Châlukya, the Hoysala and those of Vijayanagar and Mysore. There are likewise a few inscriptions relating to the Mahrâtjas, and the Ummattûr, Channapatna, Yalahanka and Sôlûr chiefs. Among the epigraphical discoveries of the year, a Ganga copper plate inscription received from the Hoskote Taluk is of considerable interest, as it differs from the other published Ganga grants in several details and mentions a hitherto unknown Ganga king of the name of Vijaya-Krishnavarma, son of Mâdhavavarma. A stone inscription at Kuppepâlyâ, Magadi Taluk, gives the name of Sivamâra, son of the Ganga king S'ripurusha, as S'ivamâr-Ereyappa, and states that he was the Governor of Kuñungil-nâdu, *i.e.*, a district of which the modern Kunigal was the capital or chief town. Another record of about A. D. 900 at Bégûr, Bangalore Taluk, is interesting as it mentions Bengulûru, *i.e.*, Bangalore, thus testifying to the antiquity of the place. The Châlukya inscription found at Nâgai in the Nizam's Dominions, of which an impression was received for examination, is a long record of A. D. 1063 giving some interesting particulars about that dynasty and its feudatories. Some of the earliest records of the Hoysala dynasty were found at Toñachi, Krishnarâjapête Taluk, and Bindiganavale, Nâgamangala Taluk. Some *viragals* of the 12th and 13th centuries found at Agrahâra-Bâchahalli, Krishnarâjapête Taluk, relate how a line of chiefs, who were the devoted servants of the Hoysala kings, committed suicide along with their wives and followers on the death of their successive masters from Vinayâditya or Ereyanga to Nârasimha III. A copper plate inscription of Harihara II received from Krishna-râjapête gives the exact date of Bukka I's death.

## THE GANGAS.

60. About half a dozen inscriptions relating to the Ganga dynasty were copied during the year. They include an interesting copper plate inscription of a new Ganga king named Vijaya-Krishnavarma. Of the others, one refers itself to the reign of S'ripurusha, one to the reign of Nîtimârga II and a third to the reign of Mârasimha. A few more epigraphs are clearly of the Ganga period, though no king of that dynasty is named in them. These also will be noticed under this head.

*Vijaya-Krishnavarma.*

61. The plates of Vijaya-Krishnavarma (Plate XVIII), alluded to in the previous para, are four in number. Each plate measures  $9\frac{1}{2}$ " by 3", the first and fourth plates being engraved on the inner side only. The writing is in Hala-Kannada characters. The plates are strung on a ring which is  $2\frac{3}{4}$ " in diameter and  $\frac{1}{4}$ " thick, and has its ends secured in the base of a circular seal  $1\frac{1}{2}$ " in diameter. The seal is all but obliterated. Traces, however, of an elephant standing to the proper left can just be discerned. The plates were found a few months ago by one Baire-gauda, son of Venkañegauda, a land-holder of Bendigânhalli, Hoskote Taluk, at a depth of 7 feet from the ground level while attempting to bring his field under wet cultivation.

62. The language of the inscription is Sanskrit throughout, and, with the exception of the four imprecatory verses at the end, the whole is in prose. Like the other published grants of the dynasty, it begins with an invocation of the god Padmanâbha, and then proceeds to describe a king Mâdhavavarma-dharma-mahâ-dhirâja as a sun in illumining the firmament of the Ganga family, as the possessor of a kingdom abounding with good men created by the victory of his own arm, as adorned with wounds received during victory in many battles while cutting down the hosts of his cruel enemies, and as belonging to the Kânyâyana-gôtra; and his

## PLATE XVIII.

BENDIGANAHALLI PLATES OF THE GANGA KING VIJAYA—KRISHNAVARMA.  
1ST YEAR.

- (I. b) 1. jitam bhagavatâ gata-ghana-gaganâbhêna Padmanâbhê-  
 2. na śrimad-Ganga-kula-vyômâvabhâsana-bhâskarasya  
 3. sva-bhuja-jaya-janita-sujana-janapadasya anêka-  
 4. yuddha-vijayôpalabdha-sudâruṇâri-gaṇa-vraṇa vidâ-  
 (II. a) 5. raṇa-bhûshitasya Kāṇvyâyana-sa-gôtrasya śrîman-Mâdhava-var-  
       mma-dharma-  
 6. mahâdhîrâjasya putrêna pitur anvâgata-sad-guṇêna sva-bhu-  
 7. ja-viryyôtpâtîtavagrihitâri-vipula-srîr-yyasasâ dêva-dvija-gu-  
 8. ru-charaṇa-praṇaya-kritânukampânena nyâyataḥ prajâ-pâlana-mâtrâ-  
 (II. b) 9. dhigamana-râjya-prayôjanêna nânâ-sâstrârthajña-vidvat-kavi-  
       kâñcha-  
 10. na-nikashôpala-bhûtêna viśeshatô'py anavaśeṣha-nîti-sâstra-vaktra-  
 11. prayoktri-kuśelêna su-vibhakta-bhakta-bhîryta-janêna Gaṅgânâm śrî-  
 12. Vijaya-Krishna-varimma-mahâdhîrâjêna âtmânaḥ pravarddhamâna-vipu-  
 (III. a) 13. laiśvaryya-prathama-saṁvatsarê vijaya-skandhâvârê Kavaipâṭa-  
       sthanê  
 14. Âśvayuja-inâsê kṛishṇa-pakshê tithau trayôdaśyâm Râthîtara-sa-gô-  
 15. trâya Taitriya-charaṇâya Valivêra-chaturvîvédina putrô Mâtri-śarmma-  
 16. ñê Paru-vishayê Peraṭi-bhôgê Kurañura-nâma grâmô datta udaka-  
 (III. b) 17. pûrvvêna brahma-dâyânukrâmêna Peraṭi-senâpatinâ prâdâpa-  
 18. yat sarvva-parihâraī pariharttavya lôbhât pramâdâd vâ yô harttâ  
 19. sa mahâ-pâtaka-saṁyuktâḥ apichâtra siōka sva-dattâm para-datâ vâ  
 20. yô harêta vasundharâm shashtiñi varsha-sahasrâni ghôrê tamasi vartta-  
 21. tê.  
 (IV. a) 22. bahubhir vvasudhâ dattâ bahubhiś chânapâlitâ yasya yasya yadâ  
       bhûmi-  
 23. s tasya tadâ phalam svan dâtum sumahach-chhakyam durkham  
       anyârttha-pâlanam danañ vâ pâlanam  
 24. vêtidânâchchhrêyô'nupâlanam brahma-sva vishamî ghôran na visha visham  
       uchyetê vishamî ê-  
 25. kâkina hanti brahma-svam putra-pautrikam râjñâ âjñâpayat Chârâkki-  
       Murasa-  
 26. kella-putrô Mâtri-varmmâñam tênedama saṁâpta tâmbra-paṭṭikâ ||

## PLATE XIX.

1. STONE INSCRIPTION OF THE CHOLA KING RAJADHIRAJA AT VARANAYAKANHALLI,  
NELAMANGALA TALUK, A. D. 1050.

1. svasti Sakha-nripa-kâlâtita-saṁvatsara-sa-  
 2. tamgalç 973 yaneya Virôdhi-saṁvatsaram  
 3. pravalitissuttam ire tad-varishâbhîyantarada Mâ-  
 4. gha-mâsa-krishna-pañchami Bîhaspativârami svasti  
 5. śrî Rajâdhîrâjâ-Dêvarggey aṇdu muva 33 tt-eraḍa-  
 6. neya Daligavâdiy-âna Vikrama-Chôla-manḍa-  
 7. lada Maṇne-nâda Kêsûra Baṇnakara-balivao  
 8. Duggayyâ-gâvunḍara makka! Odeyamâttanda-  
 9. vêlarum Gaṅgegondâ-Chôla-gâvunḍanum Dôrayyanum int i-ta-

FIRST YEAR.

Ib

१० श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति

IIa

११ श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति

IIb

१२ श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति

IIIa

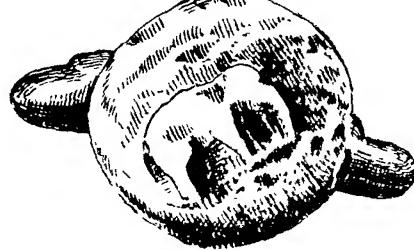
१३ श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति

IIIb

१४ श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति

IVa

१५ श्री विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति  
 विजयाकृष्णवर्मा का नाम सुनिष्ठ अस्ति





10. mutta-mūvarum....ur-aśivinal kādi sattu svarggata-
11. r ādara iva geyda Maṇne-nād-ācharige Mudugere-
12. ya keļage kaṇḍuga galde ellā-kālakkam mānyam āge koṭṭe

2. STONE INSCRIPTION OF THE GANGA KING SRIPURUSHA AT KUPPEPALYA,  
MAGADI TALUK.

1. Śrīpu.....
2. .....avarā magandi
3. Śivanār-Ereappo Kuṇungil-nād-āle
4. Bisigūruļ bālva prajeg ellam koṭṭodu
5. Kaṭṭāne maryyādi kārālme gotṭār ida-
6. n aśivou pañcha-mahā-pātakan akkum

PLATE XX.

1. VIRAGAL AT BEGUR, BANGALORE TALUK.

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. śrimat-Nāgata-</li> <li>2. rana mane-vaga-</li> <li>3. ti Pervvoṇa-śatṭi</li> <li>4. Beṅgulūra kāle-</li> </ol> | <ol style="list-style-type: none"> <li>5. gadoļ Nāga</li> <li>6. -tarana magam Buṭṭaṇa</li> <li>7. -pati sattam</li> </ol> |
|---|--|

2. STONE INSCRIPTION OF THE GANGA KING NITIMARGA II AT KARBAIL,  
NAGAMANGALA TALUK.

1. svasti śri Nitimā-
2. rgga-Koṅgoṇi-varmina-dha-
3. rma-mahārājādhirāja Ko-
4. valāla-pura-varēsvara Nandagiri-
5. nātha śrimat-pPemānaḍigal rājya-
6. geyuttire Araṇbhallavan Iduleya biḷa-
7. vṛitti-ālūttirē Ballahana daṇḍu Kemboḷalge va-
8. re Paṇiyu....la daṇḍanāyakan āge Ni[ti] mārggana si-
9. sadoļ kādi Ta . . yaṇna sattode Niḍuvuṭeyane kal-na-
10. d āge- | 11. y itta

PLATE XXI.

1. STONE INSCRIPTION OF THE HOYSALA KING VINAYADITYA AT TONACHI,  
KRISHNARAJAPETE TALUK. A. D. 1047.

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. svasti śrimatu Sakha-va-</li> <li>2. rsham tombhayinūra 54 Sa-</li> <li>3. rvvajitu-samvatsarada . .</li> <li>4. Adivaram</li> <li>5. śrimanu-mahā-maṇḍalē-</li> <li>6. svara tribhuvana-malla Ho-</li> <li>7. ysala-Dēva-rājyam Talekāda-</li> <li>8. nam ā-purad aru-sāyiramui Ge-</li> <li>9. ru-nagara....Kaḷbāpe-sāyiram</li> <li>10. hadineṁṭu-vishayada dēsiyu kare-</li> <li>11. du Toḷaṇchiya Amkakāra-dē-</li> <li>12. varu Nagarīvara-dēvargge koṭṭa</li> </ol> | <ol style="list-style-type: none"> <li>13. dharmam bidati idara pāvā-</li> <li>14. ḥi besavakaļa berevaṇa vri-</li> <li>15. tti vicharada iṭara haḍuvāra</li> <li>16. ināru dhāmnyavimnge visa</li> <li>17. i-dharmmava alida kerey ā-</li> <li>18. rave kavile alidam i-dha-</li> <li>19. rmima nilisuvaru dēsi    śva-</li> <li>20. dattam para-dattam vā yō</li> <li>21. harēti vasundharā</li> <li>22. shashṭir vvarisha-sahasrā-</li> <li>23. ni vishṭhāyām jāyatē kri-</li> <li>24. mi   </li> </ol> |
|--|--|

## 2. AGRAHARA-BACHAHALLI PLATES OF HARIHARA II.

A. D. 1377.

(Front side of the third plate.)

(III a).

1. Pākaśāsanah śrimān Harihara-mahipālah sukhēna Vijayana-
2. garīm mahā-rājādhānīm adhivasann ashṭottara-navaty-adhika-dvi-śatā-  
dhikaika-
3. sahasra-saṅkhyā-kalitēshu Śaka-varshēshu tad-anantarasya Nāla-samva-
4. tsarasya Phāgluna-māsē kṛishṇa-pakṣhé pratipadi tithau
5. Bhaumavārē Uttarāphalguni-nakshatrē Śiva-sāyujyaṁ prāpta-
6. sya mahā-rājādhīrājasya rāja-paramēśvarasya sva-pituḥ śri-vi-
7. ra-Bukka-Rājasya pāpa-kshaya-dvārā Paramēśvara-prasāda-sidhyartham
8. niratiśaya-sukrita-sidhyartham cha Hōsaṇa-dēsē Kabāhu-vishaya Be-
9. lugula-bettā Nagamapallī Chākapallī Uyapallī Hiriyamāda-
10. pallī Bopanapali Kālapali Bhadriyapali Kopanapali Hariya-
11. napali Chiladapali śunya-grāma Aveyapali Kanīyana-
12. palī Bānanapali yēvam trayodaśabhiḥ pādapalibhiḥ sahita-grā-
13. maṇi nidhi-nikshēpādy-ashta-bhōga-tēja-svāmya-sahitaṁ Bācheyahaḥi-  
sam-
14. jñakam grāmam amyatra sthita-Chikkamatigatā Bomenā-
15. yakapali śunya-grāma Taḍikutti iti tri-pādapali-sa-
16. hitam Daṇḍeśatigatākhyam grāmam ēta-pādapalitvēna
17. datvā agrahāratvēna Imādi-Bukarājapuram iti nā-
18. ma kṛitvā shashṭi-vṛittih parikalpya nānā-gō-
19. trēbhya brāhmaṇēbhyah pradāt atra vṛittimatām brā-
20. hmaṇānām gōtra-nāmāni likhyantē tatrādau Bhāradvā-
21. ja-gōtrō Yajuś-sākhādhyāi Sāyaṇāchāryah ta-
22. t-tanayah Siṅgaṇah ta-gōtrō Bahvṛīchō rāyara aśrita-Na
23. rarāja vṛitti-trayēna Mādhavāchārya-tanujō Māyanṇa Sāya-
24. ṣṇārya-tanujau Mādaṇṇa-Nāgaṇṇāv iti trayah Hāritah Tā-
25. rkika-bhaṭṭāḥ Ātrēyah Chinnaya-bhaṭṭāḥ Bhāradvājah Chandra-
26. sēkhara-chakravartinalah ta-putrā Narahari-bhaṭṭāḥ Gautamah
27. Janādāna-bhataḥ Bhāradvājah Kamdarpa-dikshitalah Bhāradvā-
28. jā Anṇa-dikshitalah Gargyah Varāha-dikshitalah Viśvāmitrah
29. Apadēva-dikshitalah Kauśikah Narasiṁha-dikshitalah
30. . . . .

## PLATE XXII.

## 1. NIRUP OF KALALE NANJA-RAJAIYA.

A. D. 1763.

Śri-Nanjuṇḍa.

Śri-Lakshmīkāntasvāmiyavaru.

— — — — —  
 Šivaśam-  
 bhō Ma-  
 hādēva  
 — — — — —

1. Svabhānu-sam Mārgaśira-śu 15 llū śrimatu-Naṇjarājaiyanavaru Pirri-  
paṭṇada pāru-
2. patyagāra Nāgaiyage sampratiyim kārya adāgi Kaṇule śri || yavarrige  
pratisamvatsara-

3. dallū Nanjarāja-tirunālu yamba nāmānkītadallī Śrāvaṇa-ba 6 llū rathō-tsava naḍada ba-
  4. ruvahāge nigadi-māḍisi yi rathōtsavada muṭṭuvali bagye Pirripaṭnada-staladallī Rudrapaṭnada
  5. hōbaļi Karattālu-grama<sup>1</sup> yi upagrama saha sarvamānyav-āgi<sup>1</sup> kam-gu 22 varahā
  6. hutṭuvali grāmavannu vappisi yiddhēvey ḫaddarindā<sup>1</sup> ḫ-gadīyindā barataka haṇadallī
  7. Kanṭhīrāyi innūru ippattu varahāvannu pratisaṁvatsaradallū uttārā koḍisuttā yi-
  8. ddhītāgi<sup>1</sup> Pirripaṭnada stalada Karattāle-grama yi upagrama saha yalle chatussimēgū śan-
  9. kha-chakra-mudre śilāpratishṭhe-māḍisikoṭṭu<sup>1</sup> grāmavannu dēvastānada havālige nirupādhika-
  10. sarvamānyav-āgi śāśvitavāgi nadāsikkondu baruvadu<sup>1</sup> yi patravannu śyānubhāgara kadita-
  11. galige baraśi punahā koḍisuvadu
- 

Śrī-Nan-  
juṇḍa

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## 2. PERSIAN INSCRIPTION IN THE MOSQUE AT BELLUR, NAGAMANGALA TALUK.

A. D. 1786.

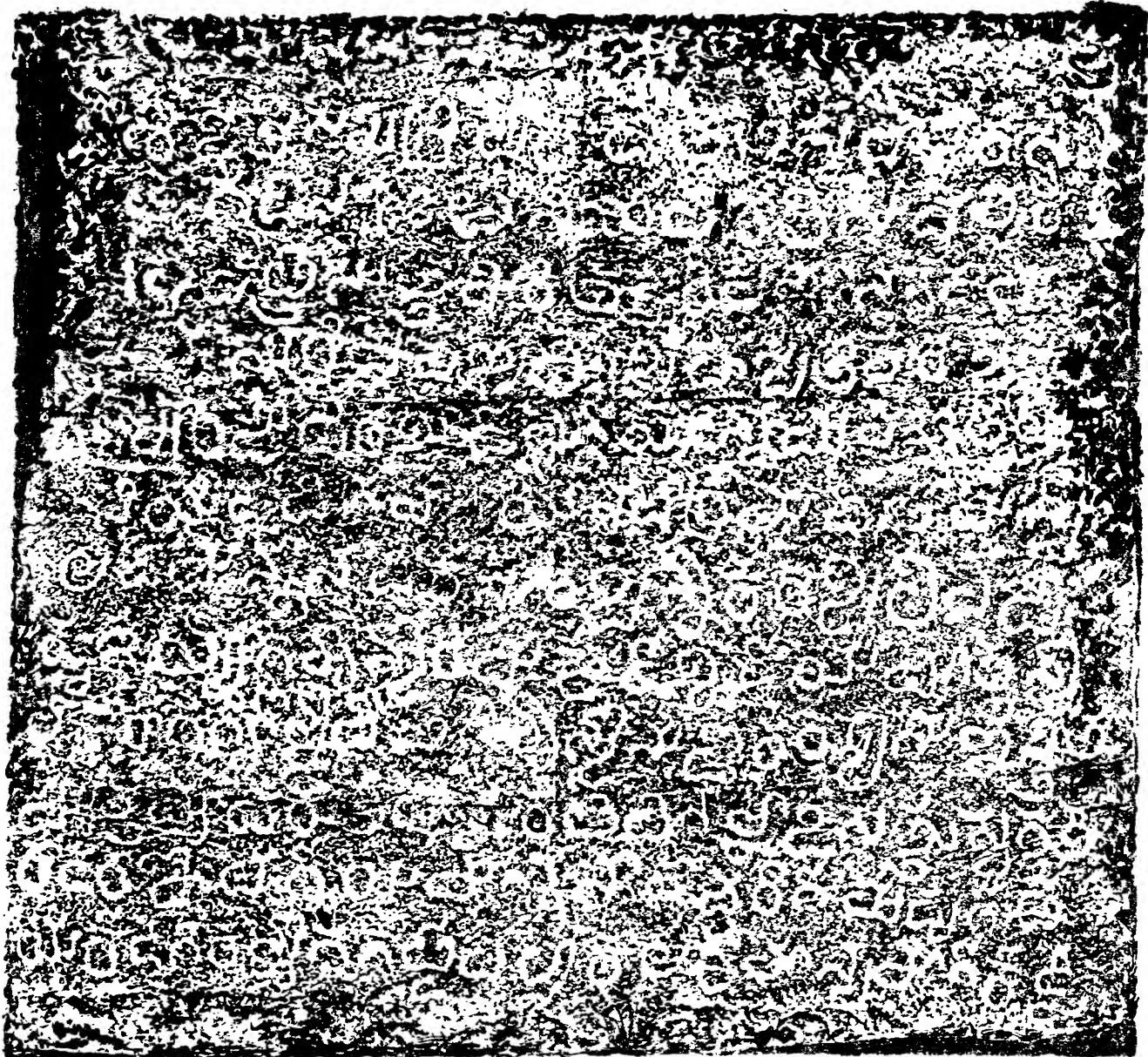
1. Kaz barāhīni hasbatullāh
  2. Maṣjid shudshān Baitullāh
-

son Vijaya-Krishnavarma-mahâdhîrâja of the Gangas as inheriting the good qualities of his father, as having by the prowess of his own arm deprived his enemies of their great wealth and fame and siezed them, as lovingly cherishing the feet of the gods, Brahmans and gurus, as having obtained sovereignty only for the sake of the just government of his subjects, as a touch-stone for testing gold the learned and poets versed in various sciences, as specially skilled among those who expound and practise the science of politics in all its branches, and as having well distributed faithful servants. Then the inscription records that Vijaya-Krishnavarma-mahâdhîrâja, in the first year of his increasing great sovereignty, when his victorious camp was at Kavaipâta, on the 13th lunar day in the dark fortnight of the month Âsvayuja, granted, with pouring of water, in the manner of a *Brahmadâya*, the village named Kuraûra, situated in Perañibhôga of Paru-vishaya, to Mâtriśarma, son of Valivêra-chaturvêdi, a Taittirîya-charana of the Râthitara-gôtra. The grant was made at the instance of the general of Perañi and it was to be free from all imposts. Whoever violated the grant either through avarice or ignorance was to be considered as guilty of the five great sins. Then follow four of the usual imprecatory verses after which we are told that by order of the king the copper plates were completed by Chârakki-Murasakella's son Mâtrivarma. Paru-vishaya mentioned above is apparently a mistake for Paruvi-vishaya which occurs in several inscriptions (see *Report* for 1911, para 73; *Madras Report on Epigraphy* for 1914, p. 84).

63. This inscription is of interest in several ways. It mentions a new Ganga king, Vijaya-Krishnavarma, not found in any published records of that dynasty. In place of the *Jâhnarîya-kula* of the other grants we have here the simple expression *Ganga-kula*. And when mentioning the above king the word *Ganginâm*, "of the Gangas," is prefixed to his name. The epithets usually applied to the first king of the dynasty, Konguni-varma, are applied here to Mâdhava I, and the latter's epithets to the new king Vijaya-Krishnavarma. But neither the cutting asunder of the stone pillar nor the authorship of the commentary on Dattaka's aphorisms is mentioned. The Nandi plates of Prithivi-Konguni or Sripurusha (last years *Report*, paras 56-57) afford another instance of the application of the epithets of Konguni-varma to a later king of the dynasty. The usual genealogy of the Gangas gives Harivarmana as the son of Mâdhava I. May Krishnavarma of the present grant stand for Harivarmana, Hari and Krishna being synonyms? In the recently discovered Penugonda plates of Mâdhava II (*Madras Report on Epigraphy* for 1914, pp. 83-84) Aryavarmana is mentioned as the son of Madhava I. Our Krishnavarma may be identical with this Aryavarmana. In the Nandi plates of Jayatêja (last year's *Report*, para 61) the name Ajavarmana occurs twice in the Ganga genealogy given in that record, and in EC, 9, Dêvanhalli 74 is mentioned a chief, probably a Ganga, named Ajavarmana. Though these kings or chiefs are later than Aryavarmana, still the name appears to have been a common one among the Gangas. Ajavarmana is the same as Aryavarmana, *ajja* being the *tadbhava* form of *îrya*. Dr. Fleet is of opinion that the Penugonda plates are a genuine early Ganga record of the latter half of the 5th century A. D. (*Journal of the Royal Asiatic Society* for 1915, p. 472). It is a matter for gratification that at least a single genuine Ganga copper grant has at last come to light, confirming to some extent the early Ganga pedigree given in all the grants. With regard to this copper plate inscription, Dr. Fleet says: "In its characters, language and orthography, this record stands all the usual tests; and its execution is good throughout." I venture to think that these remarks also apply to the Bêndigânhalli grant of Vijaya-Krishnavarma which we have been considering. Its language is rarely corrupt; its orthography is unexceptionable; its characters, which are of an early type, are free from blunders; and its execution is good throughout. Some of its letters are ornamented with small circles as in the Bannahalli plates of Krishnavarma II (EC, 5, Belur 121; *Epigraphia Indica* VI, 16). The alphabet mostly resembles those of the plates of Sivaskandavarma (*Epi. Ind.* I, 2), Simhavarmana (*Ibid.* VIII, 161), Vijaya-Dêyavarmana (*Ibid.* IX, 58) and Vijaya-Nandivarmana (*Indian Antiquary* V, 175). I would therefore hazard the opinion that this inscription is also a genuine Ganga record of about A. D. 400.

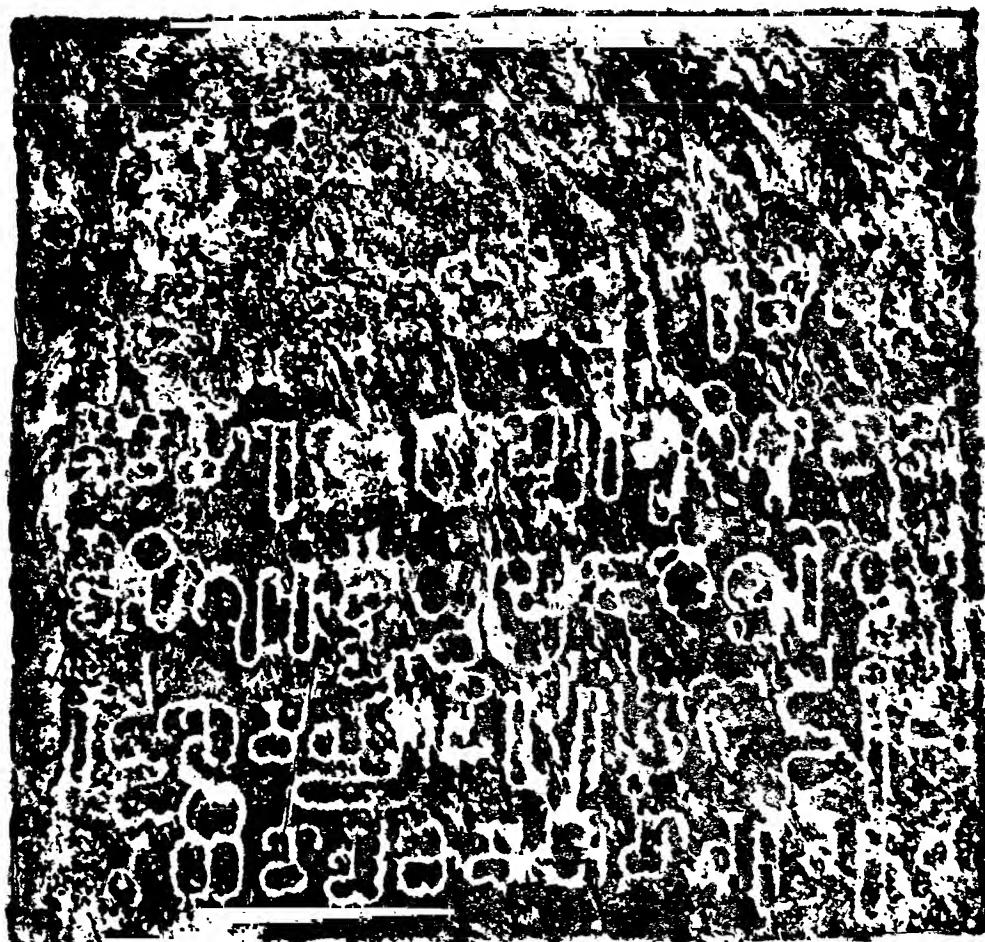
### Sripurusha.

64. An inscription in Channappa's field at Kuppepâlya, Mâgadi Taluk, (Plate XIX, 2), refers itself to the reign of Sripurusha. Unfortunately portions of the



I. STONE INSCRIPTION OF THE CHÔLA KING RÂJÂDHIRÂJA AT VÂRANÂYAKÂNHALI,  
NELAMANGALA TALUK.

A.D. 1050



2. STONE INSCRIPTION OF THE GANGA KING SRÎPURUSHÂ AT KUPPEPÂLYA,  
MAGADI TALUK.



first and second lines are completely worn. The record says that when Śripu [rusha was ruling the earth] and his son Śivamār-Ereyappor was governing Kunungil-nādu, Kaṭṭāne granted as a ? privilege *kārālme* to all the subjects residing at Bisigūru. Then follows the usual imprecatory sentence that he who destroys the grant shall be guilty of the five great sins. The date of the epigraph may be about A. D. 800. As far as I know, this is the only record in which Śivamāra is named Śivamār-Ereyappa. A son of his, Mārasinga, is mentioned in the Ganjām plates (EC, 4, Seringapatam 160) with the same affix, and in the Maṇne plates (EC. 9, Nelamangala 60) of A. D. 797 without the affix; but both these grants have been supposed to be spurious. An inscription at Vijayāpura near Talkād (*Report* for 1912, para 72), however, mentions an Ereyappa who was a younger contemporary of Śivamāra as ruling the earth. Two more inscriptions, one at Sravāna Belgoḷa (*Report* for 1909, para 59) and one at Hindūpūr (*Madras Report on Epigraphy* for 1913, pp. 92-93) mention an Eraganga as ruling in the middle of the 9th century A. D. All these names probably refer to one and the same individual, different from Nitimārga II who was also known as Ereyappa and Eraganga; and it is very likely that that individual was a son of Śivamāra. Kuṇungil-nādu, of which Śivamāra is said to have been the governor, was a district with Kunungil, the modern Kunigal, situated only a few miles to the west of the village where the inscription is found, as its chief town. As the same district was governed according to the Kaḍaba plates (EC, 12, Gubbi 61) by Vimalāditya, a chief under the Rāshtrakūṭas, in A. D. 812, Śivamāra's governorship must have preceded this date by a good number of years inasmuch as he must have held the post when he was only a *Yurarāja*. Bisigūru is the modern Bisakūru, situated close to Kuppepālyā. Other indications of its antiquity have been referred to in para 11 above. Kaṭṭāne who granted *kārālme* to the inhabitants of Bisigūru is evidently identical with the chief Kadḍāne who is mentioned as a contemporary of Śripurusha and Śivamāra in some *viragals* at Hiriguṇḍagal, Tuinkur Taluk (see *Report* for 1910, para 46). The meaning of the word *kārālme* is not quite clear. It is the same as the Tamil *kārāṇmai* which occurs in several inscriptions and the Malayālam *kārāyama*. *Kār* and *payanu* or *hayanu*, *paśinam* in Tamil, represent two kinds of crops, the former grown in the rainy season and the latter raised by irrigation. The word *kārālār* in Tamil means "agriculturists" or "cultivators." We may therefore suppose that *kārālme* represents some concession probably relating to the *kār* crops. Another fragmentary inscription built into the wall of a house in the same village, which appears to record the grant of 80 *kāyḍugas* of land by some king and ends with the same imprecatory sentence as the other, may belong to the same reign.

#### *Nitimārga II.*

65. A *viragal* in Huchchi's field to the north of Kārbail, Nāgamangala Taluk, (Plate XX, 2), tells us that when Nitimārga-Kongonivarṇa-dharma-mahārājādhīrāja, lord of the excellent city of Kovalāla, lord of Nandagiri, śrimat-Perināṇḍigal was ruling the kingdom and Araṇbhallava was administering the ? *bīlu-vṛitti* of Idūle, on Ballaha's army approaching Kemboḷal, Paliyu .....la being the general, Ta .. yanṇa fought in the presence of Nitimārga and fell; and that Niḍuvuṭe was granted for him as a *kal-naḍu*. Then follows another inscription with a similar introduction, but the latter portion of it is completely worn with the exception of the usual imprecatory sentence at the end. The date of the record may be about A. D. 900. Some peculiar sculptures on the stone were referred to in para 30 above. The Ballaha referred to here is evidently the Rāshtrakūṭa king Krishna II.

66. Another *viragal* (Plate XX, 1) which belongs to the same reign, though the king is not named in it, was found built into the floor in front of the Kāmaṭhēśvara shrine in the Nāgēśvara temple at Bēgūr, Bangalore Taluk. It records the death of Pervona-setṭi, a house-son (*mane-vagati*) of Nāgattara, as also of Butṭanāpati, son of Nāgattara, in the battle of Bengulūru. EC, 9, Bangalore 83, now in the Bangalore Museum, which records the death of Nāgattara, and Bangalore 87 which records the death of Pēgūra, another house-son of Nāgattara, belong to the same village. All these records are of nearly the same period. The present inscription is of considerable interest as it testifies incidentally to the antiquity of Bengulūru, the modern Bangalore, which must have existed under this name in about A. D. 900. We may now discard the story of Vira-Ballāla (1173-1220) having gone to the hut of an old woman and eaten *bengūlin* (boiled beans) offered by her (*Mysore* II, 43).

*Mârasimha.*

67. A *viragal* in front of the travellers' bungalow at Nâgamangala, dated in the first year of the coronation of Permanâdi-Mârasinga-Dêva, records the death, during a cattle-raid, of Tanadakayya, the *gavunda* of Idugur, at Addiyâpalti. The date of the record is A. D. 961 in which year, according to Mr. Rice, this king succeeded to the throne.

68. A few other epigraphs which, judging from their palaeography, are assignable to the Ganga period, may also be noticed here. A Jaina epitaph, built into the floor in front of the shrine of the goddess in the Nâgêsvara temple at Bêgûr, Bangalore Taluk, records the death of . . . ndi-bhaṭâra, a disciple of Môna-bhaṭâra. The period of this record may be the middle of the 9th century. Another epitaph at the same village, Bangalore 93, now revised, records the death of a Jaina nun named Mankabbe-kantiyar, who was a disciple of Mâlave-kantiyar, who was again a disciple of Pammândi-bhaṭâra. A *viragal* in a field to the north of Mâvinkere, Nâgamangala Taluk, makes the simple statement that Gangi-gavunda's son Rajayya rescued cattle and died. The date of these two inscriptions is probably A. D. 950. An epigraph to the south of the Kikkêramma temple at Kikkêri, Krishnarâjapête Taluk, which may be assigned to about A. D. 1000, mentions the *pattaya-srämi* Mâra-gavunda of Chaṭṭasuṭtiya-bidu; and another, of about the same period, on a rock in the cave temple of Mallikârjuna on the hill at Heggunda, Nelamangala Taluk, states that Musugale-dêva built the tower. A short inscription, of about A. D. 800, to the left of the steps on the smaller hill at Śravana Belgola gives merely the title of a visitor—*sri-Rajâdhira* (brave in war). Another in characters of the 9th century on a boulder to the east of Lakki-done on the same hill consists of the curious expression “a thousand *gadyâyas*.” It is not clear what this means. There appears to have once been a structure here sheltered by the boulder. Does the inscription mean that the structure cost so much money? The people of the village seem to think that the epigraph gives information of a treasure of that amount hidden somewhere near the boulder, and several attempts appear to have been made to get at the treasure, but without success.

## THE CHOLAS.

*Râjâdhîrâja.*

69. Only one inscription relating to the Chôlas was copied during the year: a *viragal* (Plate XIX, 1) near the Anjanêya temple at Varanâyakanhalli, Nelamangala Taluk. It refers itself to the reign of Râjâdhîrâja and bears the date A. D. 1050, both the Śaka and regnal years being given. It tells us that on a Thursday which was the 5th lunar day in the dark fortnight of the month of Mâgha in the cyclic year Virôdhi corresponding to the Śaka year 973 and the 32nd year of Râjâdhîrâja-Dêva's reign, Ödeyamâttanda-vêlar, Ganegonâ-Chôla-gavunda and Dôrayya, sons of Duggayyâ-gavunda, of Kêsûr in Manne-nâdu of Daligavâdi alias Vikraina-Chôla-inandala, during the destruction of the village, fought, fell and went to *svarga*; and closes with the statement that to the *achâri* of Manne-nâdu who engraved the stone was given exempt from taxes for all time 3 *kanḍugas* of wet land below the Mudugere tank. It is rather curious that though the regnal year is given as 32 in words the figures 33 are inserted in the middle. This is evidently a correction made after the words were incised. The Tamil form *âna* occurs instead of the Kannada *âda*.

## THE CHALUKYAS.

70. Three inscriptions of the Châlukya dynasty were copied during the year from impressions received from Mr. P. Raja Bahadur Pillay, B.A., B.L., of Secunderabad. The originals are in a ruined manâpâta at Nâgai in the Nizam's Dominions (see para 42), two of them on pillars and the remaining one on a slab built into the wall. The two on pillars, though referring themselves to the reigns of two kings, namely, Trailôkyamalla (1042-1068) and Tribhuvanamalla (1076-1126), are really parts of one and the same inscription. They consist of nearly 350 lines, being the longest record copied during the year, and give several interesting details about some feudatories of the Châlukya kings. The third also belongs to the reign of Tribhuvanamalla.



I. VIRAGAL AT BÊGÛR, BANGALORE TALUK.



2. STONE INSCRIPTION OF THE GANGA KING NÎTIMÂRGA II AT KÂRBAIL,  
NAGAMANGALA TALUK.



*Trailokyamalla.*

71. The long inscription referred to in the previous para is engraved on the three faces of two pillars, one situated inside and the other outside a ruined manṭapa at Nāgāī in the Nizam's Dominions. After praise of the Boar incarnation of Vishnu and of the *Trimūrtis*, the record proceeds to give details of the genealogy of the Chālukyas thus:—Brahmā; his son, sprung from his mind, was Svāyambhuva-Manu; his son was Mānavya, after whom the Chālukyas styled themselves *Mānava-sagotras*; his son was Harīta; his son was Hāriti; his son was Chālukya, from whom the Chālukya line attained eminence. That line was different from those of the Nandas, the Kadaumbas and the Guptas. Many renowned kings, such as Vishnuvardhana-Vijayāditya, arose in that line. Satyāśraya ruled the earth; he was succeeded by Ayōdhya-puri-Satyāśraya, after whom the family became known as Satyāśraya-kula. As the kings of this family seized the Lakshmi of other kings by the forelock and brought her to their kingdom, the latter was known as Kuntalavishaya. They received the peacock banner from Subrahmanyā, the boar ensign from Padmajōdbhava (Vishnu) and a parasol from the goddess Kātyāyani. Among them was Tailapa, his son Satyāśraya, his younger brother Daśavarma, his son Vikramāditya, his younger brother Ayyaṇa, his younger brother Simha-bhūpa or Jayasimha. The last vanquished the Chōla king and put him to flight. His son, with the title Rāya-Nārāyaṇa, was Trailokyamalla. He burnt Dhārā and Kānchi, killed the Chōla king, sacked Ujjayini and captured Belliyagundū. He killed the strong Chōla king single-handed, though opposed by a large army. He was also known as Āhavamalla and had another title Vīramārtandadēva. Then follows an account of one of his feudatories named Madhusūdana:—The king protected the earth maintaining the four castes in their legitimate duties and observances, and the Brahman caste, the highest among them, prospered by his favor. In that caste arose Gōvinda; his wife was Ēchikabbe; and their son Kālidāsa-danḍādhipa, who promoted the prosperity of the Chālukya kingdom. His younger brothers were Nimbādanḍādhipa and Viddarāja-danḍādhipa. Pre-eminent among the three brothers was Kālidāsa with the title Sangrāma-kaṇṭhirava. At a time when, owing to the treachery of the *mahā-sīmantas* and the *maṇḍalikas*, the kingdom was about to slip away from his hands, the credit of having saved and secured it to Jayasinha, just as a ship about to sink being tossed by the waves is saved by means of an anchor (*binguṇdu*), belongs to none other than Kālidāsa. His wife was Rebbaṇabbe, and their son Gōvindarāja. His younger brother, with the title Dāṇḍanātha-Gōkula-pāla, was Bāchirāja. He procured the empire for his lord, killed his enemies, vanquished the Chōla, the Mālavya, Irungōla and Dhōra, slew them and brought their heads. His younger brothers were Madhusūdana, Kēśava, Chatṭa, Rēcha and Malla. Pre-eminent among the seven brothers was Madhusūdana, also known as Mādhava-dāṇḍanātha, with the title Dāṇḍanātha-Trinētra. He protected his lord's kingdom by putting down the Chōla, Āndhra, Maṭaya, Anga, Pānnāṭa, Śaka, Ābhīra and Magadha kings, as well as the king of Dhārā. Among emperors four, namely, Hari, Rāma, Kaurava and Rāya-kaṇṭhirava (Trailokyamalla) have obtained great renown; similarly, among devoted servants four, namely, Garuḍa, Hanumān, Karṇa and Dāṇḍanātha-Trinētra (Madhusūdana) have become deservedly famous. Madhusūdana, who was of the Vāṇasa family and Vasishṭha-gōṭra, and who excelled Mudrā-Rākshasa, Chānakya, Kāmandaka, Bṛihaspati and Yugandharāyaṇa in politics, was made *yuvarāja* by the Chālukya-chakrēvara with whom he was a great favorite. He was *mahā-sandhi-rigrahādhipati* and *Karṇāṭaka-sandhi-rigrahādhipati*. After giving a string of his further praises the inscription records that he built in the *agrahāra* Nāgavāvi—the chief town in the Eṣalu 300 of the Kuntala country, which his father Kālidāsa-dāṇḍanāyaka had founded for the support of 400 Brahmans well versed in the four Vēdas, having obtained it along with a copper grant from the king—a temple styled Kaṭakakainālārka in honor of the *Trimūrtis*, the Rāmēśvara temple with the Rāmatirtha, and the Madhusūdana temple, so named after himself, adorned with female figures, towers, gold finials touching the clouds, dancing halls, golden Garuḍa-pillars, gateways of three storeys, lofty enclosures, rooms for lodging *ekadāṇdis*, *tridāṇdis*, *snātaka* and other classes of Brahmachāris, *hamsus*, and *paramahamsas*, and *mathas* for the study of the Vēdas and Vēdāṅgas in all their various sākhas; and, having obtained as a gift some lands from Trailokyamalla on the occasion of the *uttariyāṇa-sankrānti* on Tuesday, the 5th lunar day in the dark fortnight of Pushya of the cyclic year Śubhakrit corresponding to the Śaka year 984 (A. D. 1063), when he, having stopped the journey, was encamped

for many days at Benneyadaṇḍu, and some from the lord of Māhishmati, a descendant of Kṛitavirya, Boddināycha, granted for their maintenance 72.5 *mattar* of land, 6 house-sites and 2 more *mattar* of his own wet land. Among the titles applied to Madhusūdana may be mentioned *samadhibhāṣabda*, *mahā-prachanda-danḍanāyaka*, *kalita-vergade*, *Kannuda-sandhibhirgrahi*, a scented elephant of his father and promoter of the prosperity of the Chālukya kingdom. The descent of Boddināycha is given thus—The lord of Māhishmati, born in the line of Kṛitavirya, was Lōkasamartha; his son Eraga; his son Saivalōka; his son Kōrarāditya; his son Ānega; his son Añḍugachanda; his sons Lōka, Aicha and Bijja; Aicha's sons were Chanda, Eraga, Lōka, Bijja, Bācha, Gonka, Malla and Mūgatavya; Eraga's son was Boddināycha. Among his titles are—entitled to the band of five chief instruments, *mahā-maṇḍalēśvara*, lord of the excellent city of Māhishmati, sun to the lotus the Ahihaya family and a bee at the lotus feet of the god Lōkēśvara. This much of the record may be considered as the first part. The remaining portion, which registers a grant of a later date in a later reign, will be noticed in the next para.

### *Tribhuvanamalla.*

72. Madhusūdana, noticed at length in the previous para, had Mālaladēvi for his wife, and their son, with the title Sangrāma-kanthirava, was Kālidāsa-dandanātha. The latter enlarged the kingdom of his lord Tribhuvanamalla, with whom he was a great favorite. The inscription then goes on to say that, having obtained as a gift the village Tālakaganige from Tribhuvanamalla on the occasion of a lunar eclipse on Sunday, the full-moon day in Bhādrapada of the cyclic year Krōdhana corresponding to the Chālukya-Vikrama year 10 (A. D. 1085), and some lands from the *mahā-maṇḍalēśvara*, lord of Māhishmati, Lōkarasa, who was the ruler of the Eralu 300 and the Iruti 300, Kālidāsa granted for the god Madhusūdana named Vāṇasānvaya-Purandara of Nāgavāvi and the 400 *mahājanas* of that place 1045 *mattar* of land, 2 *mattar* of flower gardens and 3 house-sites. Then follow details of the allotment of lands to Brahmans and temple servants:—To Jan-naya-bhaṭṭopādhyāya 50 *mattar*; to Brahmāpuri Donaya-bhaṭṭa 20 *mattar*; to Dēbiya Maṇangiyar 20 *mattar*; to the Purāṇa-bhaṭṭa for reading Purāṇas in the temple and the *matha* 40 *mattar*; to 4 masons for effecting repairs to the temple 60 *mattar*; to Nāraṇayya-nāyaka 60 *mattar*; to 4 *ghaligeya-mānigal* of the god 50 *mattar*; to Guṇdeya-shaṇangi 15 *mattar*; to Doreya-shaṇangi 15 *mattar*; to Rudra-shaṇangi 15 *mattar*; to 2 *dēhaligal* (*orchaks*) who worship the god observing *Brahmacharya* (celibacy), *nakta-bhōjana* (eating at night) and *alhaś-sayana* (sleeping on the ground) 49 *mattar*; to the female cook who prepares offerings for the god 8 *mattar*; to 3 watchmen 45 *mattar*; to 2 singers (*pālāvīgar*) and 4 drummers 30 *mattar*; to 2 companies of songsters 60 *mattar*; to 2 dancing girls 40 *mattar*; to 4 dancing girls standing at the pillars 55 *mattar*; to the whitewasher 15 *mattar*. The produce of the remaining lands was to be utilised for repairs, preparation of ornaments for the god and feeding strangers. We are then told that the Brahman Nāraṇayya-nāyaka, protector of the *danḍanāyaka*'s charities, caused the Traipurushadēva (Trinūrti), Rāmēśvara and Madhusūdana temples together with the Rāmatīrtha to be built at the instance of the great minister, and that the sculptor who worked at the temple was Nāgōja, an expert in sculpture and other arts and a servant of Nāraṇayya-nāyaka. Then follow two usual final verses and the record closes with the statement that the charity is placed under the protection of Rāma. About the lord of Māhishmati, Lōkarasa, from whom Kālidāsa obtained lands, it is stated that he was a moon in the sky of the Ahihaya lineage and that, while his lord Tribhuvanamalla was looking on, he slew with his sword at Kalyāṇa the terrible Bāmina who had the titles Bhārgava, Sandarasa and Kōrādya. Lōkarasa was probably the son of Boddināycha of the previous para. Among the epithets applied to Kālidāsa, besides those already mentioned in connection with his father Madhusūdana, are—discusser of literature, sun to the lotus the army, a Brīhaspati in polities, a Garuda in daring, a Karna in truth, a royal swan to the pond the Bāṇasa family, an ear-ornament to Sarasvati, a lion in battle, a Murāri in natural disposition, destroyer of the armies on both the sides.

73. This record from the Nizam's Dominions, though partly similar to the few from that State already brought to light (see Dr. Fleet's *Kanarese Dynasties*, page 339), contains some points of interest which deserve notice. It consists mostly of Kannada verses and may be looked upon as a fine specimen of Kannada composition.

The genealogy of the Châlukya kings given in it agrees with the published lists. The published copper grants of their dynasty style the Châlukyas sons of Hâriti, while the present epigraph, along with a few others, names Hâriti, son of Harita, as one of their ancestors. Jayasimha II is said to have vanquished the Chôla king. This Chôla king is evidently Rajendra-Chôla, whose inscriptions, however, state that he routed Jayasimha II. The titles Râya-Nârâyaña and Viramârtanda-dêva are applied to Trailôkyamalla, who is stated to have burnt Dhâra and Kânci, to have killed the Chôla king and to have sacked Ujjayini and seized Belliyagundu. The Chôla king in this case is Rajâdhîrâja who fell in the battle of Koppam. It is not clear which place is meant by Belliyagundu. We are then introduced to a line of Brahman feudatories of the Châlukyas, who appear to have wielded considerable power and to have faithfully served successive rulers of the dynasty. Of these, Kâlidâsa is said to have secured the kingdom to his lord Jayasimha when owing to the treachery of the *mahâ-sâmantas* and the *mandalikas* he was about to lose it. It is not quite clear which historical event is alluded to here. One of his sons, Bâchirâja, is said to have slain the Chôla, the Mâlavya, Irungôla and Dhôra; and another, Madhusûdana, to have subjugated the Chôla, Ândhra, Malaya, Anga, Pânnâta, Saka, Abhira and Magadha kings as well as the king of Dhâra. Of those said to have been killed by Bâchirâja, the Chôla was perhaps Rajâdhîrâja already referred to and Irungôla was a Chôla chief who ruled in the neighbourhood of Sira, Tumkur District. May Dhôra refer to the Hoysala king? Madhusûdana's son Kâlidâsa was also a high officer under Tribhuvanamalla. We thus see that three generations of these Brahman chiefs served under three successive kings. Nâgâi, the old Nâgavâvi, appears to have once been a place of some importance. It was the chief town of the Eralu 300. Trailôkyamalla is said to have made the grant to Madhusûdana in A. D. 1063 while encamped for many days at Benneyadandu, having stopped further journey. This appears to be the meaning of the expression *Benneyadandina palarum derasad uppayaña-ridinol*. *Uppayaña* means the 'cessation of a journey.' A similar expression, *Nâgariy uppayaña-ridinol*, occurs in another inscription in connection with Vikramâditya (*Kanarese Dynasties*, page 446). The inscription also brings to notice a line of chiefs of the Ahihaya (Haihaya) family, who were lords of Mâhishmati and descendants of Kritavîrya. There are also other records in the Nizam's Dominions which refer to these chiefs (*Ibid.* page 439), though not in such detail. One of these chiefs, Boddinâycha, is described as a bee at the lotus feet of the god Lôkâśvara. The reference is evidently to the Lôkâśvara temple at Handarike in the Nizam's Dominions (*Ibid.* page 339.) Another chief, Lôkarasa, who granted some lands to Kâlidâsa II, is mentioned as a subordinate of Tribhuvanamalla and as having killed at Kalyâna in the presence of the king a fierce chief named Bamma, who had the titles Bhârgava, Sandarasa and Kôradya. Finally, the inscription brings to our notice an artist of the 11th century of the name of Nâgoja who was an expert in sculpture and other arts.

74. We may now proceed to notice the remaining inscription from the Nizam's Dominions which, as stated above (para 70), is on a slab built into the wall of the ruined mantapa at Nâgâi, and bears the date A. D. 1092. It tells us that the great minister, *râjâdhyaksha*, *kadita-verggade*, Kannâda-sandhivigrahi (with other titles as given in para 72), dañdanâyaka-Kâlimarasa, i.e., Kâlidâsa II, the 400 *mahûjanas* endowed with *yama* and other ascetic qualities (named) of the *agrahâra* Nâgavâvi and all the merchants of the place, having met together, granted, on the occasion of a lunar eclipse on Sunday, the full-moon day of Vaisâkha in the cyclic year Ângira corresponding to the 17th year of the Châlukya-Vikrama era (A. D. 1092), certain dues to provide for the decorations, offerings, Chaitra, Pavitra and other festivals of the god Lakshmanâśvara in front of the god Râmâśvara; and that they allotted the money paid by those who took oaths in the presence of the god for the repair of the tower of the Râmâśvara temple. All the income was to be deposited with respectable merchants and drawn upon for legitimate expenses for the service of the god. After one of the usual imprecatory verses the record concludes with the statement that he who violates the charity shall be guilty of the sin of having broken a linga.

#### THE HOYSALAS.

75. A good number of the inscriptions copied during the year relates to the Hoysala dynasty. They begin in the reign of Vinayâditya and end in the reign of ARCHL.

Ballāla III, covering a period of nearly 290 years from A. D. 1047 to A. D. 1335. A few early records of the dynasty were copied at Tonachi, Krishnarājpēte Taluk, and Bindiganavale, Nāgamangala Taluk. Some *viragals* of the 12th and 13th centuries found at Agrahāra-Bāchaballi, Krishnarājpēte Taluk, are of interest as giving an account of the suicide committed by a line of chiefs on the death of their successive overlords from Vishnuvardhana to Nārasimha III. One of the epigraphs copied at Bellūr, Nāgamangala Taluk, is a good specimen of Kannada poetical composition. A few printed inscriptions which have now been revised will also be noticed under this head.

### *Vinayāditya.*

76. An inscription (Plate XXI, 1) found on the back of the stone containing EC, 4, Krishnarājpēte 58 at Tonachi, refers itself to the reign of this king, whom it styles Tribhuvanamalla-Poysāla-Dēva, and registers a grant to two Śiva temples. The date given is Śaka 954 coupled with the cyclic year Sarvajitu. But the cyclic year corresponding to 954 is Prajāpati, and the Śaka year corresponding to Sarvajitu is 970, 16 years later than the date given in the record. The latter, Śaka 970 (A. D. 1047), appears to be the date intended. The epigraph tells us that during the rule of the mahā-mandalēśvara, Tribhuvanamalla-Hoysala-Dēva, the.....six-thousand of Taḷekāḍu, the..... thousand of Kīrunagara and the *dēsi* of the 18 countries, having met together, granted certain dues for the gods Ankakāradēva and Nagarēśvara. Then follows this imprecatory sentence—He who destroys this charity is guilty of the sin of having destroyed a tank, a grove and a tawny cow. The *dēsi* were to maintain the charity. The record closes with one of the usual final verses. The inscription Krishnarājpēte 58 on the other side of the same stone, which has now been revised, records the grant of certain dues by Medakkeveggade Chaṭṭayya and Gōla-gavuṇḍa of Tolanche for the god Ankakāradēva. This record is of about the same period as the one noticed above. Another inscription on a *viragal* lying in the bed of the tank at Bindiganavale, Nāgamangala Taluk, dated A. D. 1089, says that some one died in a cattle-raid during the rule of Poysāla. Poysāla here evidently refers to Vinayāditya.

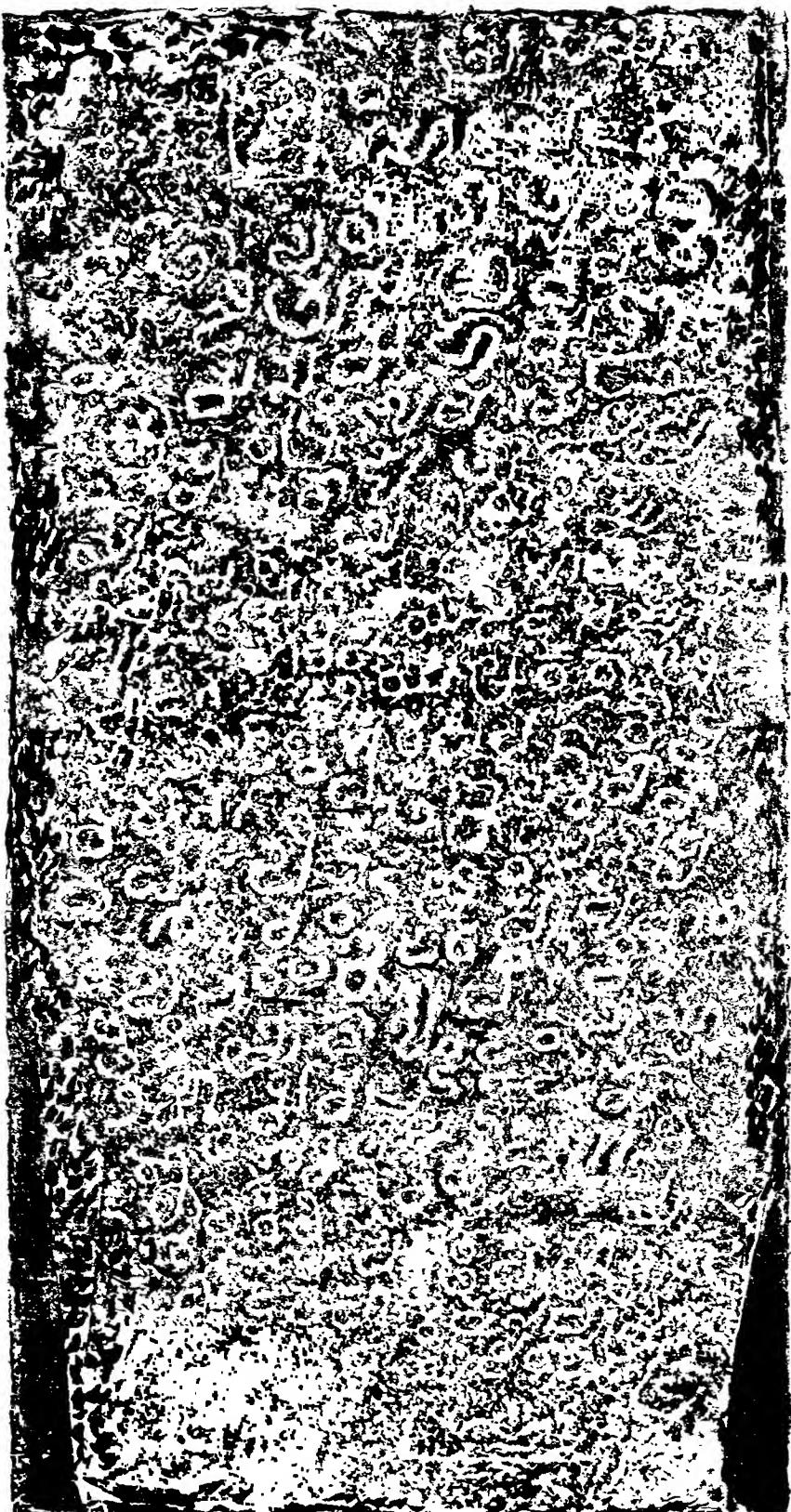
### *Ballāla I.*

77. An inscription at Mārugōnahalli, EC, 4, Krishnarājpēte 55, now revised, appears to record the death of Bāgiyabe, wife of Bāchi-gāvunda, in A. D. 1102 during the rule of (with titles as given in the book) Ballāla-Poysāla-Dēva. The stone was set up by Bīva-gavuṇḍa.

### *Vishnurādhana.*

78. There are several records of the reign of Vishnuvardhana. The earliest of them is an inscription at Kikkēri, EC, 4 Krishnarājpēte 49, which has been found on close examination to be dated in Śaka 1034, the year Kara for Khara (A. D. 1111), and not in Śaka 1017, the year Yuva, as printed. In this inscription Vishnuvardhana is named Poysāla-Dēva. An epigraph in the *prākāra* of the Arkēśvara temple at Hirikalale, Krishnarājpēte Taluk, dated in A. D. 1113, records that when the entitled to the band of five chief instruments, mahā-mandalēśvara, lord of the excellent city of Dvārāvati, sun in the sky of the Yādava family, crest-jewel of rectitude, champion over the Malepas, possessor of these and other titles, Tribhuvanamalla-Vishnuvardhana-Hoysala-Dēva was ruling the Gangavādi 96,000 in peace, his faithful servant, the warrior Chiṇna, who was the governor of the Mankike 12, washing the feet of Sōmarāsi-jīya, granted to him, with pouring of water, certain lands (specified) for the god Svayambhu-Ankakāradēva of Hiriyakalale and entrusted him with the management of the temple. After a verse in praise of Sōmarāsi the record closes with one of the usual final verses. The warrior Chiṇna is described as the equal of Karna in liberality, self-respect, heroism and truthfulness, and as superior to Garuḍa and Hanumān in devotion to his master. This stone is engraved on the back and sides also with four more short inscriptions of the same date recording grants by different individuals for perpetual lamps, etc., for the same god. Another epigraph in front of the Siddhēśvara temple at Tonachi, Krishnarājpēte Taluk, records the grant of the tax on oil mills for the maintenance of a perpetual lamp for the god Mahādēva of Tolache by Nāraṇa-veggade, the customs-officer of Surigeya-Nāgayya. Here the king is not named; but we know from other records (see *Report* for 1912, para 84) that Surigeya-Nāgayya was a minister of his. By

I. STONE INSCRIPTION OF THE HOYSALA KING VINAYADITYA AT  
TONACHI, KRISHNARAJAPETE TALUK, A.D. 1047.



2. AGRAHARA BACHAHALLI PLATES OF HARIHARA II. A.D. 1377.  
(THIRD PLATE)

PL. XXI



**SEAL**



order of the king he built the front maṇṭapa of the temple of the goddess at Tonṇūr (*Report* for 1908, para 38). The date of this record may be about A. D. 1117. EC, 4, Krishnarājapēṭe 3, now completely copied, bears the date A. D. 1118. Dēmikabbe built the basti mentioned in it at Kattarighatṭa. None but those who belonged to the Postaka-gachchha of the Dēsiga-gaṇa of the Mūla-sangha had a right to the lands granted. The record closes with a few verses in praise of Divākaraṇandi-siddhānti and his disciple Kukkuṭasana-Maladhāri, to whose disciple Śubhachandra-siddhānta-dēva the grant was made. Another record of Vishnuvardhana at Sāsale, Krishnarājapēṭe 62, now revised, was found to be dated in Plava (A. D. 1121) and not Praṇādi. The grant recorded in it was made to Kārekaṇṭha-jīya, the *sthānapati* or manager of the temple at Sāsalu, who was the son-in-law of Nāgarāsi. The grantee is also named in two other inscriptions of Vishnuvardhana, EC, 4, Yedatore 6, of 1116 and another at Nāranāpura of the same taluk, of 1139 (*Report* for 1913, para 75). One more record of the same king at Bhadrakoppalu, Krishnarājapēṭe 59, now fully copied, registers a grant of land by Śrima.....dēva of Nangali for the god Ankakāraḍēva of Tolache on the occasion of the *uttarāyana-sankrānti*. The year is not given, but the date may be about A. D. 1120. A Tamil *vīragal* near the Anjanēya temple at Varanāyakauhalli, Nelamangala Taluk, which appears to be dated in A. D. 1128, records that during the rule of the mahā-māṇḍalēśvara, Tribhuvanamalla, capturer of Talaikkāḍu Kongu Nangili Uchchangi Pānungal and Vanavāsi, Bhujaba-la-Vira-Ganga-Poysāla-Dēvar, Bēlūran Kēttagāmūndan's son Śila-gāmūndan fell, having been stabbed by Purkodināḍālvar.....Mannaināḍālvar.....in the southern division of Maṇṇai-nādu. The only record of this reign that remains to be noticed is one on the left jamb of the north doorway of the Śāntiśvara-basti at Kainbadahalli, Nāgamangala Taluk. It supplies the important information that the basti was built by Boppa, son of Ganga-Rāja, the celebrated general of Vishnuvardhana. The architect who designed and built the basti was Drōhagharaṭṭāchāri, so named evidently after Ganga-Rāja one of whose titles was Drōhagharaṭṭa. From EC, 5, Belur 124 we learn that Boppa built the Pārśvanātha-basti at Bastihalli near Halebid in memory of his father Ganga-Rāja who died in 1133. The present basti and the inscription may also be of about the same period.

### Nārasimha I.

79. About half a dozen records of the reign of Nārasimha I were copied during the year. One of them on a beam in front of the image of Śāntiśvara in the Śāntiśvara-basti at Kainbadahalli, Nāgamangala Taluk, states that, as Kambada-halli granted by the senior king (*hiriya-dēva*), i.e., Vishnuvardhana, before the mahā-māṇḍalēśvara, Jagadēkamalla, capturer of Talaikkāḍu, Narasimha-Poysāla-Dēva, was found insufficient for the service of the god and gifts of food, the king granted on the occasion of the *uttarāyana-sankrānti* in the year Krōdhana to Maṇiyāne-dāṇḍanāyaka and Bharatimayya-dāṇḍanāyaka, lay disciples of Gāṇḍavimukta-siddhānta-dēva, the village Modaliyahalli for the service of Śāntinātha and gifts of food. The two dāṇḍanāyakas mentioned here were brothers who also served under Vishnuvardhana (EC, 4, Nāgamangala 32; Sr. Bel. 115). The year Krōdhana of this record stands for A. D. 1145. Another at Hosaholalu, EC, 4, Krishnarājapēṭe 4, now revised, appears to refer to a battle that took place in A. D. 1162 between Nārasimha I and Bijjala of the Kalachurya dynasty. It tells us that on Besada and Dāviraga coming to fight with the mahā-māṇḍalēśvara, Tribhuvanamalla, capturer of Talaikkāḍu, bhujaba-la-Vira-Ganga-Nārasingha-Dēva at the instance of Bijjala, the uplifter of the kingdom, crest-jewel of ministers, Lakumaya-nāyaka marched against them, and that in the battle that followed Bimeyanāyaka of the ? *upparavatṭa* of Hosaolal displayed his valour by pursuing the cavalry and killing the horses. His son Bācha and others set up the god Bīmēśvara in his name and granted some lands, washing the feet of Masaṇa-jīya. EC, 7, Shikārpur 102, of 1162, clearly tells us that Bijjala came to subdue the southern region and encamped at Balligāve (Belgāni). Another to the right of the Siva temple at Tenginagatṭa, Krishnarājapēṭe Taluk, records the erection of that temple which it styles the Hoysalēśvara and a grant of land for the same on Thursday, the 5th lunar day of the bright fortnight of Bhādrapada in the year Hēmaṭambi corresponding to the Śaka year 1055 by the general Kāvaṇṇa, son of Kolliyayya, the general of Tenginakatṭa, and Chāmuṇḍavve, the general Kāteya-nāyaka, Chikadēva, and Heggade Munjayya described as a son to others' wives, a Karṇa in

truth and a worshipper of the feet of the god Viśvēśvara, during the rule at Dōrasamudra of the mahā-mandalēśvara, Tribhuvanamalla, capturer of Tałakādu, Ganganavādi, Nonambavādi, Kongu, Nangali, Banavase, Hānungallu and Uchchangi, bhujabala-Vira-Ganga-pratāpa-Hoysaṇa-Narasinga-Dēva. Kāvaṇṇa and the others also built a tank and made the above grant in favour of the temple to Sankarāsi and Padmarāsi. Some lands were also granted to Bammōja, son of Pōlōja of Kikkēri, who was apparently the builder of the temple. This charity was to be maintained and carried on by Basareyasāvanta and Kōtisāvanta. The date given in the record seems to be quite wrong. If we take Śaka 1055, which is given in words, as correct, the corresponding cyclic year is Parīdhāvi, A. D. 1132, in which Nārasimha I was not even born, his birth having taken place in Pramādi, the next year (EC, 5, Belur 124.) On the other hand, if we take Hēmalambi as correct, the year corresponding to it, A. D. 1177, does not fall within his reign. From Belur 93, however, we learn that he was crowned from the day of his birth. Even this statement does not help us in the present case. Another unfinished inscription to the west of the temple at the same village opens with the titles of Bhujabala-Vishnu-pratāpa-Jagadēkainalla-Hoysala-śrī-Nārasingha-Dēva and says that he ruled the earth residing in the capital Kondāla. Then follows a string of epithets of a son of Kolliyayya, the senior general of Tenginakatṭa, mentioned in the previous inscription. The titles applied to Nārasimha are—Entitled to the band of five chief instruments, mahā-mandalēśvara, lord of the excellent city of Dvārāvati, son in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malepas, a thunder-bolt to the mountain the head of proud *mandalikas*, Tribhuvanamalla, and capturer of Tałakādu, etc., as in the previous inscription with Halasuge added. Among the epithets applied to Kolliyayya's son are: possessor of all titles, a Sahasrabāhu (Kārtaviryārjuna) or a Trinētra (Śiva) in battle, a Rādhēya (Karna) in truth, champion over traitors to their lord, an armour to the body of his master, and a sun among warriors. The information that Kondāla was a capital of Nārasimha I appears to be new. The place is probably identical with Kodāla of Krishnarājapēṭe Taluk.

80. Of the other records of this king, one built into the east wall of the kitchen of the Gangādharaśvara temple at Śivaganga, Nelamangala Taluk, states that, while the mahā-mandalēśvara, Tribhuvanamalla, bhujabala-Vira-Ganga-Hoysala-śrī-Nārasingha-Dēva was ruling the earth under the shadow of his sole umbrella, the great minister, senior general Babbayya's son the great minister, *sarrādhikāri*, *sēnādhipati*, senior general Chokimayya caused a maṇṭapa to be built for the spiritual welfare of his mother Mallikavve. The maṇṭapa that was built is evidently the building in which the inscription is found. Chokimayya was a celebrated general under Vishnuvardhana also. He is referred to in EC, 5, Hassan 69 (here his name is wrongly printed as Bōkimayya) and EC, 10, Bowringpet 9, both of which are dated in 1155. He is styled Vishnuvardhana's Garuda in the above records, the second record also telling us that he restored the Bētamangala tank which is now used for the water-supply of the Kolar Gold Fields. Another epigraph at the same place records that śrī-Nārasingha-Dēva's Kūsa-Basavaṇa, son of Heggade Māchimayya of Kotṭāra and Hollave, set up a lamp-pillar on the Śivaganga hill and erected a temple of Bhairava; and that to provide for lamps being lighted on every new-moon day and for offerings of the god he purchased Hindisagere and granted it to Madamādeya who was to carry on the charity. The lamp-pillar set up by Kūsa-Basavaṇa is the Tirtha-pillar on the summit of the Śivaganga hill (see para 16), from beneath which a small quantity of water oozes on the day of the winter solstice or *makara-sankrānti*. The Tirtha-pillar also bears inscriptions on all the four faces, each of them stating that the pillar was set up by Kūsa-Basavaṇa, son of Heggade Māchimayya of Kotṭāra and Hollave. He appears to have been an officer under Nārasimha I whose name is also given in all the four inscriptions on the pillar. The period of these records may be about 1155. One more inscription to be noticed of this reign is on the back of the image of Vardhamāna in the Vardhamāna-basti at Sankigatṭa, Magadi Taluk. This inscription has already been referred to in para 12 above. It has been rendered fragmentary by carving the image of Vardhamāna out of the stone. The available portion of the record gives the usual genealogy of the Hoysalas from Vinayāditya to Nārasimha I, its contents being similar to those of Śravana Belgola 124 as far as it goes.

### *Ballāla II.*

81. There are three records of Ballāla II. A *vīragal* at Agrahāra-Bāchahalli, EC, 4, Krishnarājapēṭe 6, which has now been revised, records the death in 1179 of Babbeya-nāyaka, son of Hoysala-setti of Bāchiyahalli, in a battle between Ballāla II and the Kalachurya king Sankama. The record opens thus—While the mahā-maṇḍalēśvara, capturer of Taḷakāḍu Kongu Nangali Gangavādi Noṇambavādi Banavase Hānungallu and Halasige, bhujabala-Vira-Ganga, unassisted hero, Sani-vārasiddhi, Giridurgamalla, a Rāma in firmness of character, niśsanka-pratāpa-Hoysala-vīra-Ballāla-Dēva was in the residence of the capital Dōrasamudra, ruling the earth in peace and wisdom, a servant of his was the *mahā-prabhu*, *nanniyamēru*, a Dharmarāja of the Kali age, ruler of Kabāhu-nādū, possessor of all virtues, Gaṇḍanārāyaṇa-setti of Bāchiyahalli. Then follow 3 verses in praise of his son Hoysala-setti. His mother was Bichavve, younger brothers Bōkaṇa, Jaiminacha and Bāba-Chāmuṇḍarāya, and his son Babba. The *paṭṭa* (dignity) of Hoysala-setti was appropriate to him. May Śiva grant him all his desires! The lion of Hoysala-setti's munificence chased away with fury the elephant of the poets' poverty. We are then told that to the *mahā-prabhu*, promoter of the Bañanju-dharma, up-lifter of *dēsimukha*, *dēsiyācharaṇa* and *ubhayadēsi*, Hoysala-setti and Māchavve-setti was born, the glory of the family, scent elephant of his father, possessor of all titles, the *mahā-sāmanta*, *birudara-gōva*, obtainer of boons from Vīra-Lakshmi and Vijaya-Lakshmi, a lion to the elephants the hostile titled *sāmantas*, a *bhēruṇḍa* to the *śarabhas* the.....*sāmantas*, an expert in playing the four kinds (*tata*, *ritata*, *ghana* and *sushira*) of musical instruments, (with several other epithets) the Kannadiga warrior Babbeya-nāyaka; that on Ballāla-Dēva at Dōrasamudra sending for him and ordering him to fight against the army of Sankama-Dēva, he went and fought with great valour killing several *maṇdalikas* and cutting to pieces numerous warriors, so that the battle-field was filled with corpses and streams of blood; and that being pierced at the heart by an arrow he fell and became the darling of celestial nymphs who amidst showers of celestial flowers carried him to the world of gods and gave him an honored seat in their midst. From EC, 7, Shikārpur 96 we learn that Sankama paid a visit to Belgāmi in 1179, accompanied by his chief officers. Another *vīragal* at the same village (Plate IX, 2) which also opens like the previous inscription with an account of Hoysala-setti, and describes his son Babbeya-nāyaka as before, tells us that on the death of Babbeya-nāyaka's son the *mahā-sāmanta*, a Yanna to opponents, *birudara-gōva*, scent elephant of his father, Mahadēva-nāyaka, his wife Bibove-nāyakitti ascended the funeral pyre (*bovvilige*) of her husband and became a *sati*. Then follows an account of a warrior of the name of Sānteya who fought in some battle and fell. A grant of land was made to his sons Anka and Hoysala. An inscription in the *navaranga* of the Siddhēśvara temple at Toṇachi, Krishnarājapēṭe Taluk, which is mostly identical with another inscription at the entrance of the same temple, EC, 4, Krishnarajapēṭe 56, records that when (with titles as given above) Ballāla II was ruling the earth, a servant of his, Mālāya-sāhani of Oratale built the temple of Siddhanātha, and that by order of the king all the *prabhu-gāvunḍugal* granted some lands (specified) on Sunday, the first lunar day of the bright fortnight of Pushya in the year Virōdhakrit corresponding to the Śaka year 1054, to provide for the decorations, offerings of rice, music, etc., for the god and for temple repairs. The date given in the record, A. D. 1131, is too early for Ballāla II who came to the throne in A. D. 1173. The same date is also given in the other inscription at the temple, Krishnarājapēṭe 56. It is rather difficult to account for such a glaring mistake. The date intended is apparently A. D. 1191. An epigraph on a beam in front of the *garbhagriha* of the Sāntisvara-basti at Kambadahalli, Nāgamangala Taluk, which tells us that the Mahā-Virarājēndra-Hoysala-Sanṇe-nād-ālva, sun to the lotus the Changi-kula, obtainer of boons from the goddess Kāmakotidēvi, sāmanta-Bharateya-nāyaka granted on the occasion of the *uttarāyaṇa-sankrānti* in the year Jaya some lands for the worship of the god Sāntinātha, may belong to the same reign. Though the king is not named here, the first title of Bharateya-nāyaka clearly shows that he was a feudatory of the Hoysalas and it is very likely that the year Jaya stands for A. D. 1174.

### *Nārasimha II.*

82. There are only two inscriptions of this king, one to the right of the entrance of the Mūle-Singēśvara temple at Bellūr, Nāgamangala Taluk, and the

other, a *viragal* at Agra-hāra-Bāchahalli, EC, 4, Krishnarājapēte 7, now completely copied. Both of them are dated in 1224. The first is an important record of considerable length written in good Kannada verse and giving some details about a line of Hoysala feudatories who are said to have come from Kuru-bhūmi and settled in the Hoysala country. After two opening verses, one of which praises Śiva while the other invokes blessings of the *Trimūrtis* on Kāchi-dēva, it proceeds to give the genealogy of the Hoysalas thus:—From Vishnu was born Brahma; from the water of Brahma's eyes Atri; from Atri's lotus-eye the Moon; from the Moon Yadu; from Yadu arose the Yādava-kula. Of the ancient kings born in this family, Saṭa struck a fierce tiger by order of a Jina-muni and hence his line became known as Hoysala-vamśa. His son was Vinayāditya; his son Ereyanga; to him and Ēchala-dēvi were born Ballāla, Vishnuvardhana and Udayāditya; to Vishnuvardhana and Lakshmīdēvi was born Narasimha; to him and Ēchala-rāṇi was born Ballāla; to him and Padmāvati was born Narasimha. He defeated Ponna or Pomsa in battle, and, marching towards the east, vanquished hostile kings and seized their elephants, horses, various kinds of treasure and insignia. Then he is mentioned with all the Hoysala titles along with a feudatory of his, Kāchi-dēva, already referred to in the second introductory verse, with a long string of epithets. The titles applied to the king are—the refuge of all the world, favorite of earth and fortune, mahārājādhirāja, paramēśvara, parama-bhṛṭāraka, lord of the excellent city of Dvārāvati, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malepas, fierce in war, unassisted hero, sole warrior, Sanivārasiddhi, Giridurgamalla, hunter of maṇḍalikas, a mill-stone to Adiyama, a wild fire to the forest the Kādava king, a terrible cage to the Chēra king, chaser of the Magara king, seizer of the Avuṭa king, a lion to the antelope the Konga king, the emperor of the South. Among the epithets of Kāchi-dēva are—mahā-sāmanta, bhujabala-Virarājēndra-Hoysala-Morasādhirāya, the ? *Jagadala* of the three worlds, sun to the lotus the Kuṭuvanda family, champion over sāmantas who attempt *hatti-gāluga*, a submarine fire to the ocean the hostile army, a jewel mirror to the face of the Lakshmi of the Yādava kingdom, a swan to the pond the lotus feet of the god Chennakēśava, a Praharāja, a Balindra and a Gāngēya of modern times, remover of the misery of the learned, adept in the 64 arts, sēnānāyaka of the Left Hand section. His descent is then given:—Nanniya-mēru of the Kuṭuvanda family, born in Kuru-bhūmi, settled in the Hoysala country and became a renowned general of the Left Hand section. His son was Raṇitāgavunda, who slew the enemy that siezed Hoysalārāya on the battle-field. His son was the valiant Singādi-nāyaka alias Kāma-dēva, whose son was Hiriya Māchi-dēva. His son Sinda had four sons, namely, Māchi-dēva, Viranāyta, Ballaya-nāyaka and Hariyanna. Māchi-dēva had a son Mācheya-nāyaka by Bommaladēvi and another son Mādhavānka by Bēḍavve. To Mācheya-nāyaka and Chōkala-rāṇi were born Kāchi-dēva, Malleya-nāyaka and Ballaya. The son of the last was Siriranga-nāyaka who had by his wife Mallāmbike three sons—Ballāla, Hariyanna and Māchi-dēva. Māchi-dēva's son was Kāchi-dēva. He had a son Māchi-dēva by Māchala-rāṇi. The inscription then records that during the rule of Nārasimha-Dēva the mahā-sāmanta, Virarājēndra-Hoysala-Morasādhirāya, a Garuda to the snake the hostile army, Kāchi-dēva set up the gods Sindēśvara, Lakshmī-nārāyaṇa and Gōpāla at Bellūru in Kalkani-nādu and granted lands (specified for each god) to provide for gifts of food, temple repairs, music and decorations and services of the gods. Grants are also made for a number of gods in other places. It is not known who Ponna or Pomsa, said to have been defeated by Nārasimha II, was. The *viragal* referred to above tells us that when (with usual titles) Hoy-sala-vīra-Nārasinga-Dēva was ruling the earth, during Hoyseya-nāyaka's incursion, Kētana, son of Billa-gauda of Chokabillagāṭi, marched against the enemy along with the *mahā-sāvanta*, *birudara-góra*, ruler of Kabbahu-nādu, general of the Kan-nadiga warriors, Kūteya-nāyaka's son Ballaya-nāyaka, and, having rescued women and cattle and killed horses and warriors, attained the world of gods. Ballōja and Kūtōja set up the stone.

### Sōmēśvara.

83. Of the records of Sōmēśvara copied during the year, a *viragal* at Agra-hāra-Bāchahalli, EC, 4, Krishnarājapete 8, now revised, tells us that while (with usual titles) the establisher of the Chōla kingdom, the uprooter of the Magara kingdom, the chaser of the Pandya, Hoysala-Sōmēśvara was ruling the earth in the Chōla

kingdom, on the arrival of Sigaļa's army in A. D. 1242, the *mahā-sāvanta, birudara-gōva*, ruler of Kabahu-nādu, general of the Kannadiga warriors, a fearless servant of the Hoysalas, Kanteya-nāyaka's son Kannaya-nāyaka of Bâcheyahalli marched against the enemy, and in the battle that followed the *pattaya-svâmi* Maleya killed horses and warriors and attained the world of gods. His elder sister Mâlave set up the stone. Sigaļa of this record stands for the Sêvuṇa king Singhaṇa (1210-1247) who, according to EC, 8, Sorab 319, sent a large army to the south in 1239. A Tamil inscription in a field to the north of Jakkasandra, Bangalore Taluk, dated in the year Śubhakrit, records a grant of land, as a *madappuṛam*, to Vimalaśivar of the Śembîchchura temple of Tâmaraikîrai by Nambi-Iravi. Any one who thinks of violating the grant shall, we are told, be guilty of the sin of having killed a tawny cow on the banks of the Ganges. The donor Nambi-Iravi is identical with the Nambi-Iravi-śet̄tiyâr mentioned in EC, 9, Bangalore 10, of 1266. So, Śubhakrit of the present epigraph stands for 1242. *Madappuṛam* is a grant for the maintenance of a *maṭha*. As stated in para 29, there are a few labels below figures on the east outer wall of the Panchalinga temple at Gôvindanhalli, Krishnarâjapête Taluk. The figures below which the labels are engraved represent the first twelve of the *chaturrim̄sati-mûrtis* or 24 forms of Vishnu (see *Report* for 1912, para 93) and the labels give their names. There are likewise two labels on the pedestals of two of the four *dvârapâlakas* at the sides of the two porches on the east. Unlike the other labels these give the name of the sculptor who made the *dvârapâlakas*, and this sculptor is none other than our old friend Mallitamma who, as we already know, worked at the Nuggihalli (1249) and Sômanâthapur (1268) temples. One of these signed images is shown on Plate XII. The label reads *rûrvâri-Mallitamma* which means 'the sculptor (*rûrvâri*) Mallitamma'. So, the period of the 14 labels may be taken to be about the middle of the 13th century. They thus belong to the reign of Sômêśvara. There is in fact an inscription inside the temple, EC, 4, Krishnarâjapête 63 of 1237, which refers itself to the reign of Sômêśvara, though it does not allude to the temple. The names of the forms of Vishnu given in the 12 labels are—Kêṣaya, Nârâyaṇa, Mâdhava, Gôvinda, Vishnu, Madhusûdana, Trivikraṇa, Vâmana, Śridhara, Hriṣikêśa, Padmanâbha and Dâmôdara. In every case the syllable *śri* is prefixed to the names. From Krishnarâjapête 9 we learn that the death of Sômêśvara occurred in A.D. 1256.

### *Nârasimha III.*

84. There are three inscriptions of this king's reign, two of them being left unfinished. One of the latter, engraved on a Basava-pillar at Hale-Nijagal, Nelamangala Taluk, which bears the date 1280, records a grant of land by some *sâmantâdhipati* during the rule of (with usual titles) Hoyisana-bhujabala-śri-vîra-Nârasimha-Dêvarasa. Another at Agrahâra-Bâchahalli, EC, 4, Krishnarâjapête 10, now completely copied, though somewhat similar in contents to Krishnarâjapete 9, gives a few additional details of some interest. After alluding briefly to the rise of the Hoysalas in the first verse and describing the devotion of Rangayya to his master Nârasimha III in the second, the record names the king with his titles and proceeds to give the Hoysala genealogy down to Nârasimha III. Rangayya is thus described: The king of serpents, afraid of Garuda, fled to Pâtâla; but Rangayya embraced Garuda and thus displayed his devotion to Nârasimha III, winning the admiration of Ballâla III. As regards Nârasimha it is stated that god Nârasimha, blushing at his former birth from a stone pillar, became incarnate again as the son of Sôyi-Dêva and Bijjaładêvi. Then follows the pedigree of Rangayya with details of the self-sacrifice of his ancestors one after the other on the death of the successive kings of the Hoysala dynasty:—a sun to the lotus the Mûgilâ-kula, a bee intoxicated with the nectar of the lotus feet of Hoysalêśvara, the *mahâ-sâmantâ*, punisher of traitors to the convention, a Gañdanârâyaṇa entrusted with the office of *set̄ti* by the *nânâ-dési*, general of the Kannadiga warriors, *birudara-gôva*, a fearless servant of the Hoysalas, ruler of Kabbahu-nâdu, champion over nâyakas who attempt *hat̄ti-gâlagâ*, champion over nâyakas who conquer and give up, champion over nâyakas who engage in battle and draw back, destroyer of the Sêvuṇa army, a Nârâyaṇa to Garuda the hostile sâmantas, champion over servants who break their word, champion over servants who merely feed and run away, champion over servants who hesitate to give up their wealth, inclinations or life,—Gaṇda-nârâyaṇa-set̄ti, with his wife Mâravve-nâyakiti and.....servants, died with..... His son Hoysala-set̄ti, with his wife.....nâyakiti and.....servants,

died with Bitṭi-Dēvarasa. His son Kūteya-nāyaka, with his wives Māravve-nāyakiti and Chikka Māravve-nāyakiti and.....servants, died with Nārasimha-Dēvarasa. His son Sivaneya-nāyaka fulfilled his promise by dying with Ballāla-Dēva along with five male and three female servants. His son Lakheya-nāyaka acted up to his word by dying with Nārasimha-Dēvarasa along with his wife Gangadēvi and five male and three female servants. (His son) Kanneya-nāyaka fulfilled his promise by dying with Sōmēśvara-Dēva along with his wives Vommavve, Javanavve and Kallavve, and ten female and twenty-one male servants, having embraced Garuḍa six times on the head of an elephant. Finally, in the Śaka year 1214, the year Khara (A. D. 1291), Kanneya-nāyaka's son Rangayya-nāyaka acted up to his word by dying with Nārasimha-Dēvarasa along with his wives Kētavve-nāyakiti, Honnavve-nāyakiti and Nāchavve-nāyakiti, and ten female and twenty male servants, having embraced Garuḍa six times on the head of an elephant. The epigraph then closes with one of the usual imprecatory verses. Another inscription on a pillar to the south of the Hunisēśvara temple at the same village, which is unfinished, opens with the same verse as the previous epigraph and tells us in the second verse that Yādava's son Sōma, a servant of king Vīra-Nārasimha, fulfilled his promise, having embraced Garuḍa. The inscription then proceeds to give the titles of the king and stops in the middle. The date of this record may also be 1291. As stated in para 26, there are three pillars to the south of the Hunisēśvara temple at Agraḥāra-Bāchahalli with figures of elephants on the top, and figures of Garuḍa seated on the frontal globes of the elephants, which are shown as engaged in a tussle with a man seated on the back of the elephants (Plate IX, 3). The details about these pillars have already been given in the para referred to above. The two epigraphs that we have noticed are on two of the pillars; the third pillar has Krishnarājapēṭe 9 on it. In the two records that have been dealt with the man who committed suicide is stated to have embraced Garuḍa, but in the record on the other pillar he is said to have bravely fought with Garuḍa and then embraced him. Some forgotten custom of former times appears to be referred to here. But the central idea appears to be this: the men who committed suicide would not yield to Garuḍa in devotion to their master, Garuḍa being generally supposed to be a type of such devotion. Krishnarājapēṭe 9 says at the end that these men thought that it would be a shame to survive their lords. Here we have a remarkable instance of the selfless devotion of a family of chiefs who, scorning to survive their lords, laid down their lives in regular succession on the death of their successive masters, beginning with Vinayāditya or Ereyanga and ending with Nārasimha III.

### *Ballāla III.*

85. About half a dozen records of Ballāla III were copied during the year. An inscription on a rock on the hill known as Rāmēdēvara-bēṭṭa near Virupāpura, Māgadī Taluk, which appears to be dated 1300, tells us that while (with usual titles) a spear in the head of the Magadha king, chaser of the Sēvuṇa king, establisher of the Chōla and Pāṇḍya kings, a tiger among kings, a gaṇḍabhēruṇḍa among kings, nissanka-pratāpa-chakravarti, Hoyisaṇa-bhujabala-sri-vīra-Balāla-Rāya was ruling the earth, he made a grant of land at Huleyanahali for the god Rāmanātha of Hulikal. Another at the same place, of the same date, records a grant by the king to Guruchittadēva as an endowment for the god Vīrēśvara. A third at the same place records a grant by the king's subordinate Bomanā. A fourth at the same place, which is much worn, appears to register a grant by Guruchittadēva. One more record on the north outer wall of the Rāmēśvara temple on the same hill, dated in the year Durmukhi, states that Bācha-jiya's son Gurapa, the *sthānīka* of the god Rāmanātha, made over to Guruchittadēva-Odeyar's son Gangidēva-Odeyar the god Rāmayyadēva and some of his own lands. The year Durmukhi here may be taken to stand for A. D. 1296. Guruchittadēva appears to have been a great Śaiva teacher. An inscription at Hosaholalu, EC, 4, Krishnarājapēṭe 5, now correctly copied, tells us that in the year Parābhava the possessors of all titles, the *mahā-gaṇas* including Nandinātha and Virabhadra and the chief men of Hoyisaṇa-nāḍu, Konga-nāḍu and other 18 districts, having placed the diamond? *bayisanige* on the ground, assembled below the banyan tree at the northern gate of Hosaholalu, and that in their presence all the *mahājanas* of Hosaholalu, which was a portion of the immemorial *agrahāra* Rāyasamudra, the great minister Mādigedēva-dāṇḍāyaka's *sēnabōva* Paduvanṇa's

*balumānuṣa* (?agent) Pāṇḍari-dēva, who was the officer of Hosaholalu, the superintendent Kāvana, Kētayya's son Huligeredēva and others (named) made a grant of land to Sōmayya to provide for the offerings of the god Sōmanātha of the *mūla-sthāna* in the north-east set up with the consent of the *mahājanas*. Here we have a glimpse of the way in which business of a public nature was sometimes conducted in the 15th century. The placing of the *rājra-bayisanige* at the assembly refers to a custom which no longer exists. This added perhaps to the solemnity of the proceedings and made what was said or done at the assembly binding on the parties concerned. As we know from several inscriptions that Mādīgedēva-dānnāyaka was a minister of Ballāla III (see *Report* for 1913, para 85), the year Parābhava of this record evidently stands for 1306. Another inscription in a field to the north-east of Jōdi-Ūdanhalli, Dodda-Ballāpūr Taluk, dated 1328, records that during the rule of the pratāpa-chakravarti Hoysala-śri-vīra-Ballāla-Dēvarasa the great minister Mādaya-dānnāyaka granted some lands, as a *kodagi*, to Yōga-jīya's son Ilāla-jīya and Bicha-jīya's son Nandiya-jīya. The lands are said to be situated in Chakotavahalli of Elahakka-nādu. Another in Ayyāsābi's field at Binnamangala, Nelamangala Taluk, which bears the date 1335, says that while (with usual titles) a Svayambhu to the helpless, sole lord of the world, a spear to hostile warriors, a Brahmarākshasa to Hemmīrarāya, destroyer of Ādavarāya. Hoyisala-śri-vīra-Nārasimha-Dēva's son śri-vīra-Ballāla-Dēvarasa was ruling the earth in peace at Dōrasamudra, the *mahā-sāmantidhipati*, *nara-lōkaganya*, Meyileya-nāyaka together with Honnappa and others of Kukala-nādu, made a grant for the god .....śvara. The signature of the nādu—śri-Muktinātha—comes at the end. Mayileya-nāyaka appears as a feudatory of the Vijayanagar king in Nelamangala 19, of 1340.

#### VIJAYANAGAR.

86. There are about 20 records of the Vijayanagar period. They begin in the reign of Bukka I and end in the reign of Sadāśiva-Rāya, covering a period of nearly 200 years from 1347 to 1557. Three of the records are copper plate inscriptions of Harihara II and Krishna-Dēva-Rāya. The plates of Harihara II are of some interest as they give the exact date of Bukka I's death and name among the donees Sāyaṇāchārya, the well-known commentator on the Vēdas, and his son Singaṇa. There are also a few records of the Yalahanka chiefs which open with an acknowledgment of the suzerainty of Śri-Ranga-Rāya II, but as these are later than his period they will be noticed under the Yalahanka chiefs.

#### Bukka I.

87. A much worn inscription behind the Māraunna temple at Bonmanhalli, Nelamangala Taluk, dated 1347, records a grant by some one of .....nādu during the rule of the mahāmandalēśvara, destroyer of hostile kings, champion over kings who break their word, lord of the four oceans, śri-vīra-Bukka-mahārāya.

#### Harihara II.

88. There is only one record of Harihara II's reign. It is a copper plate inscription, relating to Agrahāra-Bāchahalli, now kept in the Krishnarājapēṭe Taluk Treasury. The plates, which are five in number, each measuring  $11\frac{1}{2}$ " by  $7\frac{1}{4}$ ", are strung on a circular ring which is  $4\frac{1}{8}$ " in diameter and  $\frac{1}{2}$ " thick. The ends of the ring are secured in the base of a circular seal measuring  $1\frac{1}{2}$ " in diameter, which bears in relief on a countersunk surface a dagger flanked by the sun and crescent moon and the legend *Harihara* in Kannada characters (Plate XXI). The plates are engraved in Nāgari characters, the first plate being engraved on the front side also. The inscription is mostly similar in contents to EC, 4, Yaḍatore 46, both bearing the same date, *viz.*, A. D. 1377. The front side of the third plate is reproduced on Plate XXI. After invocation of Gaṇeśa, Śambhu, the Boar incarnation of Vishnu and Hari from whose navel-lotus the world is said to have been produced, the inscription proceeds to give this curious account of Bukka I:—Formerly Hari was born to Yaśodā and Nandagōpa as Vāsudēva. Recognising from his supernatural form and other indications that he was Achyuta (God) himself, the parents prayed to him to become their son in a future birth also, whereupon he said to them: O father! in the Kali age, to rescue the earth from the Mlēchchhas, you will be born as king Sangama at Pāmpāpuri; and O mother! you will be born as Kāmāmbikā, his queen. I shall then be born as your son under

the name of Bukka. Accordingly they were all born as such, and Bukka became the sole lord of the earth by the grace of Vidyâtirtha-muni. The world was his family, the whole earth his land, the four oceans his treasury, and the goddesses of Fame and Victory his queens. He made a hundred royal cities including Dôrasamudra and freed the empire from enemies. Then his son Harihara is introduced. During his reign the study of Śruti, Smṛiti and the Purânas advanced, as also the performance of the great sacrifices. Then the inscription records that the mahârâjâdhirâja râja-paramêśvara, destroyer of hostile kings, punisher of kings who break their word, glory of the Sangama family, an ocean of all virtues, a Pârijâta sprung from the milk ocean śri-vîra-Bukka-Râja, an incarnation of the religious merit and good fortune of all people, honored in the assembly of kings, a royal bee at the lotus feet of the god Virûpâksha, of pure fame, of unopposed valour, reverenced by all kings, an Indra of the sea-girt terrestrial globe under his control, Harihara-mahipâla, residing in peace in the great capital city Vijayanagara,—in order that his father the mahârâjâdhirâja râja-paramêśvara śri-vîra-Bukka-Râja, who attained union with Śiva on Tuesday, the first lunar day of the dark fortnight of the month Phâlguna in the year Naļa corresponding to the expired Saka year 1298, under the asterism Uttaraphalguni, might, through the removal of his sins, obtain the grace of Paramêśvara and unsurpassed religious merit—made a grant, with all the rights of possession, of the village named Bâcheyahalli, with its 13 hamlets (named), belonging to the Kabâhu district in the Hôsâna country, and of the village Danđematiqâṭa, with its 3 hamlets (named), situated elsewhere, and, forming them into an *agrahâra* under the name of Immadi-Bukkarâjapura and dividing it into 60 *vrittis*, bestowed the latter on various Brahmans. Then follow the names of the donees with their *gôtras* and *śâkhâs*, and details of the boundaries of the villages granted. The very first of the donees is Sâyâñachârya of the Bhâradvâja-gôtra and Yajuś-sâkhâ, and the second, his son Singana. Among other names may be mentioned the expounders of the Vêdas (*Vêdartha*) Nâgâbharâna and Vâmana-bhaṭṭa, of the Âtrîya-gôtra. After two usual final verses the record ends with the king's signature—śri-Virûpâksha—in Kannâda characters.

89. The date of Bukka I's death given in the plates admits of verification. Vidyâtirtha-muni by whose grace Bukka I is said to have become the sole lord of the earth was both his temporal and spiritual guide (see Introduction to Mâdhava's *Jaiminiya-Nyâyamâlâvistara* and to Sâyâna's Commentaries on the Vêdas). In another copper grant of Harihara II (*Report* for 1908, para 54) Bukka is described as a worshipper of the lotus feet of Vidyâtirthhâsa. Vidyâtirtha was likewise the guru of Mâdhava, who set up an image of his under the name of Vidyâśankara at Srîngâri. Mâdhava and his younger brother Sâyâna looked upon him as an incarnation of Mahêśvara as is indicated by this introductory verse in most of their works.—

yasya niśvasitam vêdâ yô vêdêbhyo'khilam jagat !  
nirmamê tam aham vandê Vidyâtirtha-Mahêśvaram ||

Among the donees named in the grant Sâyâna and his son Singana are mentioned first—

tatrâdau Bhâradvâja-gôtrô Yajuś-sâkhâdhyâyi Sâyâñachâryah tat-tanayah  
Singanah.

And we know from the following verse occurring in the *Parâśara-Mâdhaviya* that Mâdhava, elder brother of Sâyâna, was of the Bhâradvâja-gôtra and Yajuś-sâkhâ—

yasya Bôdhâyanam sûtram sâkhâ yasya cha Yâjushî !  
Bhâradvâja-kulam yasya sarvajñah sa hi Mâdhavah ||

Sâyâna too says that he was of the Bhâradvâja-gôtra in a verse of his *Subhâshita-sudhânidhi* which reads—

Bhâradvâjânvaya-bhuvâ têna Sâyâna-mantriṇâ !  
vyarachyata viśishtârthah Subhâshita-sudhânidhîh ||

We further learn from a verse in Sâyâna's *Alankâra-sudhânidhi* (see *Report* for 1908, para 83) that he had three sons named Kampana, Mâyanâ and Singana, of

whom the first was a musician, the second a poet and the third a Vedic scholar. The verse runs thus—

vatsa vyanjaya Kampana vyasaninah sangita- sastre tava !  
praudhim Mâyana gadya-padya-rachanâ-pândityam unmudraya !!  
śikshâm darśaya Śingâna kramâ-jatâ-charchâsu Vêdeshv iti !  
svân putrân upalâlayan griha-gatah sammôdatâ Sâyanah !!

Among the other donees are Nâgâbharâna and Vâmana-bhatṭa, of the Âtrêyagôtra, to whom the epithet *Vedîrtha*, expounders of the Vêdas, is applied. In the copper grant of Harihara II (*Report* for 1908, para 54) referred to above, it is stated that the king gave in 1386 a copper *sâsana* to Nârâyâna-vâjapêya-yâji, Narahari-sômayâji and Pandari-dîkshita, who were the promoters (*pravartaka*) of the commentary on the four Vêdas, in the presence of Vidyâranya-śripâda. We seem to have here a clear statement that several scholars helped Sâyaṇa in writing the commentaries on the Vêdas. And it is just possible that the donees Nâgâbarâna and Vâmana-bhatṭa may have similarly helped Sâyaṇa.

#### *Malli-Odeyar.*

90. An inscription on a slab built into the ceiling of the Mâri temple at Ajjan-halli, Mâgaḍi Taluk, states that in the Śaka year 1289, the year Pramâdi, the mahâ-mandalêśvara, destroyer of hostile kings, champion over kings who break their word, *Suratrâṇa* of the Hindu kings, śrî-vira-Bukka-Râya's son Malli-Odeyar made a grant for offerings of rice for the god Chennakêśavanâtha of Bélûr. The date Śaka 1289 appears to be a mistake for 1295 which corresponds to Pramâdi (A. D. 1373). Malli-Odeyar is Mallinâtha, younger brother of Harihara II. The record says that Lingarasa was sent by Malli-Odeyar in connection with the grant.

#### *Bukka II.*

91. An epigraph on a rock near the tank at Niḍavanda, Nelamangala Taluk, dated 1383, records that while (with usual titles) śrî-vira-Harihara-Râya's son śrî-vira-Bukka-Râya's house-nâyakas Gôpaya-nâyaka and Maleya-nâyaka, sons of the *mahâ-sâvantâdhipati*, *mêdinimiseyara-gandâ*, champion over mandalikas who . . . . . , champion over mandalikas who walk swinging their arm below a cloud, champion over horsemen who mount a horse with the help of a stool or stirrup, champion over mandalikas who eat white rice from a black pot, a bull among warriors to hostile kings, . . . . champion over the three kings, champion over nâyakas who break their word, Allappa-nâyaka, were ruling Niḍuvanda in Maṛugala-nâdu, Santrayapa-nâyaka's Biṭṭaya-nâyaka of Niḍuvanda, by order of Dêmâba-râya, caused a fair to assemble on friendly terms for three years. Then follow these two sentences—May this continue for as long as the earth, the moon, the sun and the stars endure! May Gôpaya-nâyaka and Maleya-nâyaka administer a kingdom! The meaning of some of the titles of Allappa-nâyaka is not quite clear. There is also another unfinished inscription of the same king at the village. It contains only a few lines of the introductory portion.

#### *Krishna-Dêva-Râya.*

92. Several inscriptions of Krishna-Dêva-Râya were copied during the year. They include two sets of copper plates received from Dodda-Jatâkâ, Nâgamangala Taluk, and the Nelamangala Taluk Treasury. The Dodda-Jatâkâ plates, three in number, each measuring 10½" by 7", are engraved in Nâgari characters and bear a boar seal. They are in the possession of Subbanna, Patel of Olagerepura. The genealogy and details about the kings given in them are the same as those found in the numerous published grants of Krishna-Dêva-Râya. They record that on the occasion of a lunar eclipse on Monday, the full-moon day in the month of Âsvayuja of the year Ângirasa corresponding to the Śaka year 1434 (A.D. 1512), under the asterism Rêvati, in the presence of the god Gangâdhara of Sivaganga which is adorned with the hill named Kakut, Krishna-Dêva-Râya granted, with all rights, exempt from taxes, the village Hiri-Jatâiga, with its 4 hamlets (named), surnamed Chinnâdêvipura, situated in Vellûr-sîma of the Hoysala country, to the performer of the *atirâtra* sacrifice, bearer of the title *pada-vâkyâ-pramâṇajña*, expounder of the six *sâstras*, *nâtakas*, *kâvyas*, and *Purânas*, a lion to the elephants the hostile disputants, a famous giver of food, Śrinivâsâdhvari of the Kauśika-gôtra and Drâhyâya-ṇa-sûtra, son of Tirumala-dîkshita, to be enjoyed by him and his descendants for as

long as the moon and the stars endure. We are then told that Śrinivāśādhvari, having set apart 10 *vrittis* for himself at Chinnādēvipura, bestowed the remaining 20 *vrittis* on worthy Brahmins. The names of the donees with their *gōtras* and *sūtras* follow. A *vritti* and a half were reserved for the Vishnu temple of the village and one *vritti* for the Hēmalēśvara temple. The composer of the record was Sabhāpati and the engraver, Mallanāchārya, son of Viranāchārya. The latter was also given a *vritti*. After four usual final verses the inscription closes with the king's signature—śri-Virūpāksha—in Kannada characters. As the grant is said to have been made in A. D. 1512 in the presence of the god Gangādhara of Śivaganga, we may perhaps infer that it was made by the king during his expedition to the south to punish the Ummattūr chief who had rebelled against him. It was in this expedition that Sivanasamudra, the stronghold of the Ummattūr chief, was captured by a forcible attack (*Epigraphia Indica*, VII, 18<sup>1</sup>). The village granted, Hiri-Jat̄īga, is the modern Doddā-Jaṭakā where the record was found. It was called Chinnādēvipura after Chinnādēvi, one of the queens of the king. The other set of plates received from the Nelamangala Taluk Treasury also consists of three plates engraved in Nāgari characters, each plate measuring 10½" by 6½". It is similar in contents to the previous inscription, only it is dated in A. D. 1517, five years later than the other. It tells us that on the Śivarātri day in Māgha of the year Dhātu corresponding to the Śaka year 1437, in the presence of the god Virūpāksha on the bank of the Tungabhadrā, the king granted, at the request of Māyaṇa of the Kaundinya-gōtra and of Lingarasa, Koraṭikere and other villages (named), 22 in number, situated in the Hoysala country, for the god Gangādhara who adorns Kakudgiri at Śivaganga. As in the case of the previous grant, the composer was Sabhāpati and the engraver Mallanāchārya. The record closes with one of the usual final verses and the signature of the king. Kakudgiri is the name given to the Śivaganga hill in the *Sthala-purāṇa*.

93. Among other records of this king, one on a rock to the south of the Ānjanēya temple at Chikkamāranhalli, Nelamangala Taluk, dated 1523, records that while the mahā-maṇḍalēśvara, rājādhirāja rāja-paramēśvara, Krishna-Rājamahārāja was ruling the earth, Mallarasayya, the agent for the affairs of Āṇāji-ayya, and Sōme-dēva, son of Dévarasa of Sōlūru, granted Chikamāranahāli to provide for enjoyments and offerings for the gods Tirumaladēva, Lingēśvara and Virabhadra. Another epigraph on the boulder over the Gangādhareśvara temple at Śivaganga, which bears the date 1528, tells us that, during the reign of śri-Krishna-Rāya, Chennamali-setṭi's son Channaṇa-setṭi caused to be made the *pradakshiṇa* or passage around the temple for carrying the god in a palankeen. The record adds that this took place during the *pārupatya* or administration of Chandarasa-pandita, son of Rāmachandra-pandita of Vijayāpura. Another at the same village, E C, 9, Nelamangala 74, now revised, which is also dated 1528, appears to record the construction of a *gopura* or tower for the Gangādhareśvara temple by Channaṇa, son of Chākalabōva, a servant of Krishna-Rāya. This too was done during Chandarasa-pandita's time. Another on the basement of the front maṇṭapa of the Ranganātha temple at Māgaḍi, also dated 1528, tells us that the *dalavāyi* (or general) Nāga....rāya made a grant of Māyapanahāli, a hamlet of Karlamangala, belonging to Māguḍi-sthala, for the merit of Krishna-Rāya-mahārāya. One more record in Range-gauḍa's field to the east of Dāsanapura, Nelamangala Taluk, which appears to be dated in 1522, says that in Dāsanapura, a tax-free endowment of the god Tiruvēngadanātha of Kukkala-nādu which was favored to Ko . . . ma-nāyaka for his office of Nāyaka by the mahārājādhirāja rāja-paramēśvara, śri-vira-pratāpa-śri-Krishna-Rāya-mahārāya, Nārāyanarasa made some grant. The last portion of this record is mostly worn. Three more epigraphs which register grants by a chief named Kenchasōmana-nāyaka may also be noticed here, as we know from E C, 9, Channapatna 156, of 1513, that he was a subordinate of Krishna-Dēva-Rāya. In an inscription noticed in para 96 of my *Report* for 1910 he makes a grant in 1520 for the merit of this king. He is mentioned as a great patron of Lingāyats in the *Channabasavapurāṇa* (*sandhi* 63, verse 55), written in 1584. Of the three inscriptions alluded to above, one in front of the Basava temple at Dēvagānahanahāli, Nelamangala Taluk, dated 1507, records the grant by him of the village of Dēvagōndanahāli to the Viraśaiva guru Siddharāmēśvara of the mahā-mahattu, possessed of pure Śivāchāra and all titles, which includes Nandinātha and Virabhadra as its prominent members. Another behind the Ānjanēya

temple at Kulavanhalı of the same taluk, dated 1506, records a grant, on the holy occasion of the Sivarātri, by the *garuḍa-prajegal* for the merit of Kenchasōmaṇa-nāyaka. The third in Narasappa's field at Hale-Nijagal, also of the same taluk, which seems to be dated 1533, records a grant by Kenchasōmaṇa-nāyaka.

### *Sadāśiva-Rāya.*

94. Four inscriptions of this king were copied during the year. One of them at the east fort gate of Hosaholalu, Krishnarājapēṭe Taluk, dated 1544, registers a grant to barbers by the mahā-maṇḍalēśvara Rāma-Rājadēva-mahā-arasu's . . . vura-mahā-arasu by order of the mahārājādhirāja rāja-paramēśvara śrī-vīra-pratāpa Sadāśiva-mahārāya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers. The signature of the king—śrī-Virūpāksha—also occurs at the end. Similar grants to barbers during this reign were noticed in several of the previous *Reports* (*Reports* for 1907, para 39; 1912, para 110; 1913, para 95). Another inscription at Kikkēri, E C, 4, Krishnarājapēṭe 54, which has now been revised, records that while . . . śvara śrī-vīra-pratāpa . . . was ruling the earth, the mahā-maṇḍalēśvara *apratī* . . . Channadēva-Chōla-mahā-arasu of the Kāsyapa-gōtra, Āpastambasūtra and Yajuś-sākhā, made, for the merit of Rāma-Rājayya, . . . jayya and his own parents, in the presence of the god Rāmachandra of Nirugundi and of the *settis*, *garuḍugal* and *sēnabōras* of the place, a grant of the taxes *bēdige* and *birāḍa* of Kikkēri belonging to . . . sthāla which had been favored to him by Tirumala-Rājayya for his office of Nāyaka to the *mahājanas* of various gōtras, sūtras and sākhās of the village. An imprecatory verse at the end may be rendered thus:—O sage! he who levies a tax on what has been tax-free incurs the sin of having killed a crore of cows; but he who remits a tax that was being paid obtains union with me. The portion of the record which contained the king's name and date is completely effaced. Still, both can be supplied from other inscriptions. An inscription at Mēlkōṭe (*Report* for 1907, para 45), of 1550, records a grant by the same chief during the rule of Sadāśiva-Rāya. The present record may also belong to the same period. Another to the north of the Narasimha temple at Sugganhalli, Māgadī Taluk, tells us that while the mahā-maṇḍalēśvara, rājādhirāja rāja-paramēśvara, śrī-vīra-pratāpa-śrī-Sadāśiva-mahārāya was ruling the earth, Immaḍi-nāyaka, the agent for the affairs of Lingarājaya, made a grant in 1557. A much worn epigraph in front of the Basavanna temple at Karlamagala of the same taluk, records a grant to some one of the Āpastamba-sūtra during the same reign. The date of the record may be about 1560.

### THE MAHRATTAS.

95. An epigraph on the boulder above the Kaṇva-tīrtha (para 19) on the Śivāganga hill, Nelamangala Taluk, dated 1652, states that, during the rule of Sāhoji-mahārāja (Shāhji), by order of Gangādharaśvāmi-ayya, the *pīrūpatyagāra* Tukārāma-rāvuta caused the king of *tīrthas* (*tīrtha-rāja*), the Kaṇva-tīrtha, to be built. The reference is evidently to the stone parapet around the tīrtha which is now in the form of a well. The Nelamangala Taluk appears to have been included in the *jāgīr* granted to Shāhji, father of Sivāji, by the Bijāpur king.

### UMMATTUR.

96. An inscription in front of the Basappa temple at Ankanhalli, Krishnarājapēṭe Taluk, records the grant of that village as an endowment (*pura*) in the year Sādhāraṇa by Appaṇna-nāyaka, a servant of Nanja-Rāya-Odeyar. The latter is in all probability the Ummattūr chief of that name who ruled from 1482 to 1494. The year Sādhāraṇa may be taken for 1490.

### CHANNAPATNA.

97. An epigraph near the Arasamina temple at Nāgamangala belongs to the Channapaṭna chiefs. It records the grant of the village of Virāmbudhi by the rājādhirāja maharājarāja śrī-Ankuṣa-Rāv in the cyclic year Pingāla. Ankuṣa-Rāv was the son of Mummaḍi-Jagadēva-Rāya. As Channapaṭna was taken by the Mysore king in 1630, the year Pingāla has to be taken to represent 1617.

## CHITALDRUG.

98. An inscription near the Mâri temple to the east of Yallâpura, Mâgadî Taluk, which tells us that the mahânâyakâchârya Mummadî-Timmanâyakâchârya's agent Buka-râvuta granted in the year Śrimukha the village Manchikanahali, as an *umbali*, to Dâse-nâyaka, is apparently a record of the Chitaldrug chiefs who had among others the title mahânâyakâchârya. This grant was made by order of Mummadî-Timmanâyaka-odêr as Mâyasamudra, the village formerly granted, had gone to ruin owing to the breach of the tank. The year Śrimukha probably represents A. D. 1573.

## SOLUR.

99. An epigraph in Allisâbi's field at Sôlûr, Mâgadî Taluk, dated 1540, refers to a chief of Sôlûr named Timmappa-Nâyaka. It records a grant of land by the Nâyaka's *prabhugavûda* Guruvappa-gaudâ and *sê nabôva* Tipparasa's (son) Timmarasa to provide for lamps and offerings for the gods Nilagiri-Tiruvengalanâtha and Vîrasomâsvâra of Sôlûr. A record of an earlier chief of Sôlûr named Channa-basavappa-Nâyaka, of 1507, was noticed in para 117 of my *Report* for 1912.

## YALAHANKA.

100. There are about half a dozen records of the Yalahanka chiefs. Two of them were copied in Mâgadî Taluk and the rest at Śivaganga, Nelamangala Taluk. Of the five records found at Śivaganga, four are on large bells hung in the Gangâdhârêśvara temple and one on the pedestal of a metallic portrait statuette (Plate IV, 2) of Kempe Gaudâ, who is said to have enlarged and liberally endowed the temple. The two records of Mâgadî Taluk, being later than Śrî-Ranga-Râya II's period, though acknowledging his suzerainty, have been brought under this head for consideration. The dates of the records range from 1567 to 1715. The line of chiefs came to an end in 1728 in which year Mâgadî and Sâvandurg were captured by the Mysore king.

*Chikka-Giriyappa-Gaudâ.*

101. One of the bells in the Gangâdhârêśvara temple at Śivaganga referred to in the previous para bears an inscription, dated 1567, stating that the Yalahanka-nâdu-prabhu Sonnatamme-Gaudâ's son Duttanhalli Giriyappa-Gaudâ's younger brother Chikka-Giriyappa-Gaudâ, in order that merit might accrue to his guru Jñânamûrti-dêva of Cheluvanahali, presented the *pancha-lôha* bell so that it might be rung at twilight for the god Gangâdhara-linga of Śivagange. The man who cast the bell was the child of Gangâdhara's grace, Namaśsivâya-odeyar, son of Śilavanta Kétiyappa of Śivagange. The officer Timinarasa wrote the inscription. *Pancha-lôha* is a metallic alloy containing five metals, namely, copper, brass, tin, lead and iron. As the epithet Śilavanta, a well-conducted man, is generally assumed by Lingâyats, we may conclude that the caster of the bell was a Lingâyat. The inscription on another bell, dated 1592, tells us that it was a gift from Chikka-Ponne-Gouda of Hachikalu, a servant of the Elahanka-nâdu-prabhu Chikka-Giriyappa-Gaudâ of Duttanhalli who was a disciple of Jñânamûrti-dêva. The weight of the bell is given as 330 *hala*, a *hala* or *pala* being equal to 3 tolas.

*Chikka-Honna-Gaudâ.*

102. Another bell in the Gangâdhârêśvara temple at Śivaganga has an inscription dated 1597 which says that it was presented to the god Gangâdharaśvâmi of the Southern Kailâsa by Ajagamma, wife of Chikka-Honna-Gaudâ who was the son of the Elahanka-nâdu-prabhu Giriyappa-Gaudâ of Jutthanhalli. The weight of the bell is stated to be 530 *hala*. The caster of the bell was Gangayya. Giriyappa-Gaudâ of this record was the elder brother of Chikka-Giriyappa-Gaudâ, mentioned in the previous para.

*Kempe Gouda.*

103. One more bell in the Gangâdhârêśvara temple at Śivaganga bears an inscription dated 1588 stating that it was presented, on the holy occasion of the Mêsha-sankrânti (vernal equinox), to the feet of the god Gangâdharaśvâmi, the supreme god of gods, residing in Kakudgiri at the southern Vâranâsi, by the great

Yalahakka-nâdu-prabhu Kempanâche-Gauda's son Kempe Gauda, in order that his parents might attain salvation and that his line might increase and prosper. Then follows a verse which may be rendered thus —To have at the gate elephants in rut and horses as fleet as the wind and a wife with a face resembling the full-moon is the fruit of Śiva worship. The caster of the bell was Namaśśivâya-odeyar of the Kâsyapa-gôtra, son of Kêtiyapp-odeyar of Śivagange, the same man that cast the bell referred to in para 101. An inscription on the pedestal of a fine metallic statuette standing with folded hands in front of the linga in the same temple (Plate IV, 2), which bears the date 1608, tells us that the statuette represents Kem-paya-Gauda, son of Kempanâcheya-Gauda, of Bengalûru, who is always making obeisance to the feet of the god Gangâdarasvâmi.

#### *Mummadi-Kempe-Gauda.*

104. An epigraph at Kempasâgara, EC, 9, Mâgadi 30, dated 1674, records a grant of lands (specified), during the rule at Ghanagiri (Penugonda) of the râjâdhî-râja paramêśvara Sri-Ranga-Râya, by the Yalahanka-nâdu-prabhu Mummađi-Kempe-Gaudaya to Chatala Dâsa-bôyi on account of the tank at Heraliganahalli surnamed Mummađi-Kempasâgara in the Mâgadi-hôbaļi belonging to him, with the condition that Dâsa-bôyi should employ four he-buffaloes and remove 48 bags of silt every day, at the rate of 12 bags for each he-buffalo, working from sunrise to noon. The same inscription is also printed from a hand-copy as Mâgadi 5.

#### *Mummadi-Kempavîrapa-Gauda.*

105. An inscription on the north inner wall of the *garbhagriha* of the ruined Sômêśvara temple to the west of Mâgadi, dated 1715, records that, while the râjâ-dhirâja râja-paramêśvara śri-vîra-pratâpa Sri-Ranga-mahârâya was ruling the earth seated on the jewel throne in Ghanagiri (Penugonda), the mahâ maṇḍalêśvara Yala-hanka-nâdu-prabhu Mummađi-Kempavîrapa-Gauda of the Sadâśiva-gôtra, son of Mummađi-Dodda-Vîrappa-Gauda and grandson of Mummađi-Kempavîra-prabhu, granted, at the time of setting up the linga, four villages (named) to *āgamika* Komâraiya to provide for offerings of rice, lamps and festivals for the god. Some statements in the record lead us to infer that the linga had been consecrated by a foreign Brahman; and that, on learning that this procedure was sure to result in the loss of his kingdom, the chief had it re-consecrated by Komâraiya. Grants are also recorded for other servants of the temple. The witness to the grant was Mrit-yunjaya (Śiva). The charter was caused to be written by Venkaṭapataiya. The setting up of the Sômêśvara-linga and the grant to Komâraiya are also referred to in Mâgadi 4 and 42, both of which are dated in 1712.

#### MYSORE.

106. A number of records relating to the Mysore dynasty was copied during the year. About a dozen of these are *sanads* and *nirûps* issued by the Mysore kings. A large number of the inscriptions under this head belongs to Krishna-Râja-Odeyar III, including several found in the armory of the Mysore Palace. The latest is an epigraph recording the visit in 1900 of His Highness the present Maha-raja to the Śivaganga hill.

#### *Kan̄thirava-Narasa-Râja-Odeyar.*

107. A much worn epigraph in front of the Ânjanêya temple at Mâdâpura, Krishnarâjapête Taluk, records the grant of 13 villages (named) with all rights for the god Narasimha by Kan̄thirava-Narasa-Râya-mahârâya of the Âtrêya-gôtra Âpastamba-sûtra and Rik-sâkhâ. It is likely that the god referred to is Narasimha of Seringapatam whose temple was built by this king. A fine portrait statuette of this king is enshrined in one of the cells of the above temple (*Report* for 1912, para 8). The date of the record may be about 1650.

#### *Chikka-Déva-Râja-Odeyar.*

108. An inscription on the east slope of Nijagal-durga, EC, 9, Nelamangala 66, dated 1698, which has now been revised, refers itself to the reign of this king and gives an account of the items of work done by the king's servant Biluguli Kempârajayya's son Dâsarâjayya during a period of nearly 20 years from 1698 to 1718. Only one of the items was begun and completed during the king's reign. The inscription must have been put on stone after the last item of work was

completed in about 1718, several years after Chikka-Dêva-Râja-Odeyar's period. The items of work done by Dâsarâjaya are thus given:—In Bahudhânya (1698) he began to build the stone fort of Nijagal surnamed Sûragiri-durga; in Vyaya (1706) he set up Vighnêśvara at the big gate; in Vijaya (1714) he set up the god Narasimha; in Vilambi he set up Lakshminidêvi in the temple of Narasimha; and in . . . he set up Pârvati in the temple of . . . svâmi. The first two items are also referred to in another inscription on the hill, Nelamangala 65.

#### *Krishna-Râja-Odeyar I.*

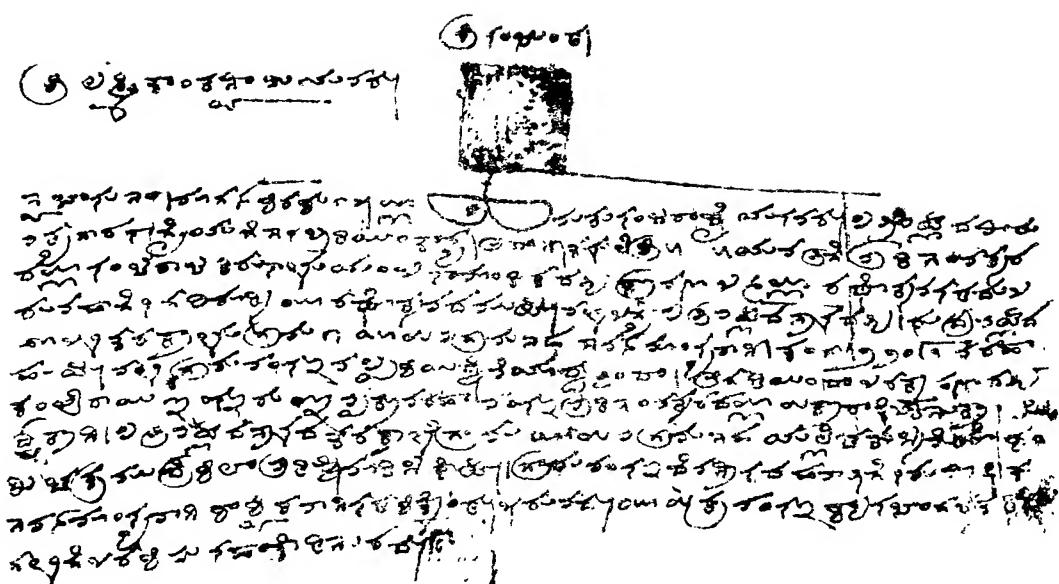
109. One of the *nirûps* received from Mr. K. Rangasami Iyengar of Kalale, Nanjangûd Taluk (para 39), which relates to the Lakshmîkântasvâmi temple at Kalale, was issued in 1717 during the reign of this king. It is addressed to Kalule Mallarâjaiya, telling him that an order was passed to employ ten paid servants for guarding the Lakshmîkântasvâmi temple at Kalale and that accordingly he was to carry out the order by employing ten men on a salary of four *varahas* each, deducting the amount from the tribute he was paying to the Palace.

#### *Krishna-Râja-Odeyar II.*

110. There are several records of this king. They include two *sanads* received from Mr. M. A. Srinivasachar, Mysore, and four *nirûps* received from Mr. K. Rangasami Iyengar of Kalale, Nanjangûd Taluk. An epigraph to the east of Honnâpura, Magadi Taluk, dated 1735, records that while the mahârâjâdhîrâja-râja-paramêśvara praudha-pratâpa apratima-vîra narapati birud-ent-embara-gandâ śri-Krishna-Râja-Odeyaraiya, seated on the jewel throne in Śîranga-pattana, was ruling the earth in peace—Kalale Nanja-Râjayya of the Bhâradvâja-gôtra, Âsvalâyana-sûtra and Rik-sâkhâ, son of Dalavâyi Basava-Râjayya and grandson of Dalavâyi Nanja-Râjayya, made a grant to the *mathâ* of Maruḍâdeva. One of the *nirûps* referred to above, dated 1750, is addressed by Dalavâyi Dêva-Râjayya to Tammayya, pârupatyagâra of Krishnarâjanagara, telling him that, when Krishnarâjanagara-sthâla was taken possession of by the Palace, an order was passed by the king that a village of the revenue value of 100 *varahas* in that sthâla should be granted to the Lakshmîkântasvâmi temple at Kalale, and that accordingly he should see that the order was duly carried out. This letter was to be handed over to the temple after entry in the Shan bog's *kadita* or register. The seal at the top contains four lines which run thus:—

Mahi  
-śûra Dalâ  
-vâyi Dêva  
-Râja

A palm leaf copy of an inscription of this king, found in the possession of Purôhit Thimmappa Sastri of Magadi, records that while (with usual titles) Krishna-Râja-Odeyaraiya of Mahiśûru was ruling the earth seated on the jewel throne in Śîrangapattana, a *vritti* was granted in 1757 with all rights to Lakkambhatta of the Kaundinya-gôtra, Apastamba-sûtra and Yajuś-sâkhâ, son of Lakshmana-bhatta and grandson of Nârâyanâ-bhatta, by Ranga-setti of the Upamanyukula-gôtra, Sâlankâyana-sûtra and Rik-sâkhâ, son of Girivâsa-setti and grandson of Mêda Thimma-setti. The donor purchased three villages (named) of Krishnarâjanagara-sthâla which had been transferred in exchange to the *vichâradachâvadi* of Pattana-hôbali, got a sale-deed executed in the name of Nâgambhatta after paying the purchase money into the treasury of the *vichâradachâvadi*, and, naming the villages collectively Lakshminârâyanasamudra, formed them into 28 *vrittis* of which one was given to the donee Lakkambhatta. The signature of the donor comes at the end followed by two of the usual final verses. Both the *sanads* mentioned above were issued in 1761. They are identical in contents, only the donees and the grants made to them are different. After invocation of the Boar incarnation of Vishnu and Śambhu, one of them records that (with usual titles) Krishna-Râja-Odeyaraiya of the Âtrêya-gôtra, Âsvalâyana-sûtra and Rik-sâkhâ, son of Krishna-Râja-Odeyaraiya and grandson of Kanthirava-Narasa-Râja-Odeyaraiya of Mahiśûru, out of the 225 house-sites and *vrittis* of the three *agrahâras* founded by his mother under the name of Dêvâmbâsamudra at Yâdavagiri (Melkote), Nanjanagûdu and Yâdatore, granted with all rights and taxes, one of the 90 house-sites at Yâdavagiri together with one of the 20 *vrittis* at Môdûru in Hosaholalu-sthâla belonging to the *vichâradachâvadi* of Pattana-hôbali to Venkatâchâr of the Bhâradvâja-gôtra,



I. NIRUP OF KALALE NANJARAJA JAIYA . A.D. 1763.

لشکر کشمیری  
جند شان سیت

## 2. INSCRIPTION IN THE MOSQUE AT BELLUR. A.D. 1786.



Āpastamba-sūtra and Yajuś-śākhā, son of Ayanaingār and grandson of Rāmānuja-ingār. It may be of some interest to mention the rights and taxes detailed in the record. They are as under : —Wet land and dry land, *tōṭa* (garden) and *tuḍike*, *ane* (dam) and *achchukutṭu*, dry cultivation and wet cultivation, *halli* and *hiriyūru* (village and town), *sopinatōṭa*, *tippe-hallā*, Brahman house-site, Śūdra house-site, *giḍugāvalu*; temple *aravisi*, taxes on looms and houses, customs, *pommu*, *jāti-gūṭa*, *samayāchāra*, taxes on sandal and cotton, date trees, *nāmagāṇike*, *kāṇike*, *bēḍige*, *puravarga*, *sēṇāya*, *guru-kāṇike*, taxes on children, iron and sugar-cane mills. After three usual final verses the record closes with the king's signature—*Śri-Krishna-Rāja*. In the other *sanad* the king granted a house-site at Yādavagiri together with a *vritti* at . . . koppalu in Maddūru-sthaṇa belonging to the *vichāradachāraḍi* of . . . hōbaļi to Srinivāsaingār of the Bhāradvāja-gōtra, Āpastamba-sūtra and Yajuś-śākhā, son of Timmaingār and grandson of Tirumalai Anantālvār Timmaingār. The remaining three *nirūps* from Kaḷale, all dated 1763, relate mainly to a car-festival that was to take place at the Lakshmikāntasvami temple at Kaḷale on the 6th lunar day of the dark fortnight of Śrāvāna every year under the name Nanja-Rāja-tirunālu. One of them (Plate XXII, 1) addressed by Nanja-Rājaiya to Nāgaiya, the *pāruputyagāra* of Piriyapaṭna, tells him that Karatālu, a village of the revenue value of 220 *varahas* in Rudrapaṭna-hōbaļi of Piriyapaṭna-sthaṇa, has been granted to provide for the above car-festival, and directs him to treat the village as a tax-free temple endowment. The *nirūp* bears two seals, one at the top containing the words *Śīra Śambho Mahādeva*, and the other at the bottom with the expression *śri Nanjuṇḍa* in it. The latter evidently represents Nanja-Rājaiya's signature. Another addressed by Channamallaiya to Nāgaiya intimates to him the same fact and directs him to treat the village as temple property. The third, addressed by Nanja-Rājaiya to Venkatēśaiya, directs him (1) to supply the temple at Kaḷale with 50 cows with calves and to see that they are properly tended, and (2) to collect the revenue of the village Karatālu and carry on the car-festival from the next year. The Nanja-Rāja of these records is the one surnamed *Karāchūri* who played a very prominent part in the history of Mysore about the middle of the 18th century.

#### *Chāma-Rāja-Odeyar.*

111. From an inscription on a gold neck ornament of the goddess Honnādēvi in the Honnādēvi temple on the hill at Śivaganga, Nelamangala Taluk, we learn that the jewel was presented to the goddess by Dēvājamannī, queen of Chāma-Rāja-Odeyar of the Mysore State. The king mentioned here is the father of Krishna-Rāja-Odeyar III, and the date of the record may be about 1790.

#### *Krishna-Rāja-Odeyar III.*

112. A large number of records relating to this king was copied during the year. They include 6 *nirūps* received from Mr. Gulam Husen Khan of Māgaḍi (paras 9 and 14). Some of the inscriptions record the king's gifts to temples, etc. Several of his records have already been briefly noticed in para 37 when speaking of the Palace armory. Most of the inscriptions here are in Kannada, though several are in Persian and English also. The armory has a fine collection of old weapons, about 1,300 in number, every one of them bearing the name of the king *Sri-Krishna* and a serial number together with the name of the weapon itself. The earliest of the records are found on 6 "State gun models", some of which appear to have been presented to the king at the time of his coronation. Two of these bear this English inscription in 4 lines—"State Gun. Kistnah Rajah Odiaer placed on the musnud of Mysore on the 30th June 1799. Lord Harris G.C.B. W. J. Gage." There is also the word *Bādshāh* in Persian characters. The inscription on another, also in 4 lines, reads—"State Gun Model. His Highness Maharajah Kishna Raja Oodiaver Bhadoor placed on the musnud of Mysore 30th June 1799. Krishna Rājah". Another bears in 2 lines the inscription—"Kistnah Maharajah Oodiaver of Mysore. W. J. Gage." The remaining two have inscriptions both in English and Persian. The English inscription on one of them is "His Highness the Maha-raja of Mysore Krishna Rajah Oodiaver. W. J. Gage. Hoonsoor." and the Persian "Maharāj Kishan Rāj Nawāb Haider Ali Khān Bahādur Tipu Sultān Shahid Dīvān Pūrnaya Vazir Nanda-Rāj Dīvān Dalavāī Dēva-Rāj Jarnal Mūsā Lāli Bahādur Vazir Mīr Muhammad Sādak." There is likewise the word *Bādshāh* written in two places. Here are named along with the king Hyder and Tippu

with several of their officers. The English inscription on the other reads—"The Moolke Maidan M.R.K.O. The Great Gun Beejapore M.R.K.O. The Moolke Maidan of Beejapore captured by the forces under the command of the Hon. Major General Arthur Wellesly in MDCCC III. Scale half inch. Length XV feet. Diameter V feet. Bore II feet III inches. W. J. Gage. Hoonsoor.", and the Persian "Mahârâj Kishan Râj aval Bijâpûr shaharkâ Bâdshâh Mahmûd Shâh dusri Bâdshâh Bijâpûrkâ Ali Adil Shâh". There are also the words "Mulki Maidân Bijâpûr Ali Adil Shâh Bâdshâh" inscribed in another place. Muhammad Adil Shah of Bijapur ruled from 1626 to 1656, and Ali Adil Shah from 1656 to 1659. So the gun captured by Arthur Wellesly was apparently of the 17th century. W. J. Gage was evidently the man who prepared the gun models at Hunsur. A dagger named *pêshkabzâ* with the serial number 1253 bears the inscription *śri-Krishna-bhûpati* besides the usual label *Śri-Krishna*. This may have been used by the king himself. Of the several specimens of *Herige-katti* (delivery knife), one bears the inscription *khásâ*, i.e., the king's own, being perhaps the knife used in the Palace. These knives are not, as may be supposed, used for any surgical operation; but are worshipped in the lying-in chamber in the belief that they will bring about speedy delivery. From the English inscriptions on two pistol boxes we learn that they were presents to the king from Queen Victoria, and Captain Bateson, 1st Life Guards. Among other inscribed things in the armory are two *chamaras* or chauris which were presented to the king by Lord Dalhousie.

113. Among other records of this reign, a palm leaf copy of an inscription in the possession of Lakshminarayana Sastri at Sankigatâ, Mâgadi Taluk, dated 1805, tells us that while (with usual titles) *śri-Krishna-Râja-Vadereiya* was ruling the earth seated on the jewel throne in Śrirangapattâna situated between the two branches of the Kâvéri, Lakshmaṇma, wife of Subbâ-bhatâ of the Bhâradvâja-gôtra, Āpastamba-sûtra and Yajuś-sâkhâ, son of Lakshmîpati-bhatâ and grandson of Chapûri Ayyambhatâ, granted, with all rights, to.....of the Śrivatsa-gôtra and Āpastamba-sûtra,.....and grandson of Narahari-bhatâ, a *vritti* which had been bestowed upon her husband's grandfather Ayyambhatâ by the Yalahanka-nâdu-prabhu Mummađi-Kempe-Gauda out of the 56 *vrittis* which had been formed in the *sarvamânya agrahâra* Hiri-Kempasagara belonging to Kottigera-hôbaļi of Kunigili-sima. The inscriptions on a silver pitcher and a silver plate kept in the Nelamangala Taluk Treasury tell us that those vessels were presented by the king to the Honnâdêvi temple at Sivaganga. Two silver handles of chauris kept in the same Treasury were, as indicated by the inscriptions on them, his gifts to the Gangâdhareśvara temple at Sivaganga. From the inscriptions on two brass vessels at the Mêlgavi-mâtha (para 17) on the hill at Sivaganga we learn that they were also his gifts to that mātha. An epigraph on a beam lying in front of Aramane Mallamma's house at Mâdapura, Krishnarâjapête Taluk, tells us that the well over which the beam was once placed was built by Muddu-Krishnamma, wife of Krishna-Râja-Odeyar of Maisûru, and her elder sister Mallammaiyâ. Of the 6 *nirûps* received from Mâgadi, two, dated 1801, are addressed by Dewan Purnaiya to Killê-dâr Husen Khân. In one of them he is addressed as the Killêdâr of Mâgadi and in the other as the Killêdâr of Sâvantadurga. In the former he is informed that for quarrying stone in the taluk a headman from the Kumpâni Taluk and 5 stone-cutters from Bangalore have been sent, and directed, in case they resided in the jungle, to get huts built for them, to supply them with one maund of gun-powder for blasting purposes and to place at their disposal 10 men out of the taluk and *kandâchâra* (police) establishments. In the other he is ordered to collect as early as possible 5,000 *varahas* due from Sadaruddin who had once taken up the contract of the revenue of Chandragutti. It appears that 9,000 *varahas* were due from him, out of which he paid 4,000 *varahas* to Amila Tippaiya. The Killêdâr is directed to put the defaulter in irons and collect the money without the least mercy. He was also to put a guard over his house and get the money as quickly as possible. The seal at the top of these two *nirûps* has three lines in Nâgari characters which run thus—

Nijapûrnâ-  
sukha-śri-La-  
kshminrisimha

The signature of Purnaiya—*Śri*—comes at the end. Two more of the *nirûps*, dated 1811, are addressed to the same Killedar by Krishna-Râja-Odeyar III. One

of them tells him that the men of the *kandâchâra* establishment of his taluk have been putting off the payment of land tax due from them and orders him to hold an enquiry and collect the dues. The other approves of the procedure adopted by the Killèdâr and the Amildar in removing the salt from Sâvandi-durga and entrusting it to the care of the merchants. The seal in these *nirûps* contains these three lines in Nâgari characters—

Śrî-Châma-Râja-Va-  
dêra tanûja Krishna-  
Râja-Vadêr

The signature of the king, Śrî-Krishna, occurs at the end of the *nirûp*. The remaining two *nirûps*, dated 1825, are addressed by Dewan Lingarâjaiya Arasu to Fakaruddin Khân, Killedar of Magadi. The latter was the son of Husén Khan. In one of them Fakaruddin Khân is asked to take particular care of the temple grove and see that the trees are properly tended. He is also told that this work is nothing but the service of God. In the other he is informed that Nuggihalli Puttappa has taken up the contract of the *pâlyas* in his taluk and directed to post as usual a man of the *kandâchâra* establishment at the *pâlyas* to prevent any breach of the peace. The seal in this case has likewise three lines in Nâgari characters which run thus—

Śrî-Krishna  
Divâna-kachêri  
Hujur

At the end of the *nirûps* the word Śrî-Râma occurs as the signature of the Dewan.

#### *Krishna-Râja-Odeyar IV.*

114. An epigraph on a boulder near Onake-gandi (para 16) on the hill at Sivaganga, Nelamangala Taluk, records the visit of His Highness the Maharaja to the hill in 1900.

#### MISCELLANEOUS INSCRIPTIONS.

115. A few of the miscellaneous inscriptions which cannot be assigned to any specific dynasty of kings may be noticed here. An epigraph on the sluice of the tank at Hosaholalu, Krishnarâjapête Taluk, which appears to be dated in 1185, records the erection of the sluice by Châvana-danñâyaka's son Kâlidêva-Vithaladêvadâññâyaka to whom it applies a long string of epithets among which are the following:—possessor of all titles, great minister, sénâdhîpati, lord of all the earth, lord of many countries, bâhattaraniyôgâdhîpati, a Rêvanta in controlling vicious horses, a Yama to hostile armies, breaker of the pride of hostile *mandalikas*, a celestial tree to dependants, protector of the poor and the helpless, a philosopher's stone to relations, râya-danñânâtha and gañdapendâra. Another on the capital of the north-east pillar of the *navaranga* of the Sântisvara-basti at Kambadahalli, Nâgamangala Taluk, is of some interest as it records the grant of some privileges to the Jainas by the Śaivas. It tells us that the possessors of *yama* and other ascetic qualities (named), devotees of gurus and gods, removers of the dirt of the Kali age by the water of their pure conduct, followers of the Lâkulîsvara-siddhânta, bathers in many holy *tirthas*, performers of the rites of the five kinds of *dikshâ* (initiation), givers of food and gold, the seven crores of śrî-Rudras, having met together, granted to the basti of the Mûla-sangha, Dêsi-gana and Postaka-gachechha at Kambadahalli the name Ekkötî-Jinâlaya and the privilege of the band of five chief instruments. He who said "This should not be" was to be looked upon as a traitor to Śiva. The date of the record may be about 1200. Another on a pillar of the *navaranga* of the Saumyakêśava temple at Nâgamangala, which appears to be dated in 1269, records that, on the occasion of the *uttarâyaṇa-sankramana*, Mallidêva of Karadâlu and his wife Channadêvi granted, with pouring of milk, their *kodagi* in the village Holatti for the god Chennakêśava of Śrî-Ballâla-chaturvêdi (*alias*) Nâgamangala. In E C, 4, Nâgamangala 1 the place is named Śrî-Vira-Ballâla-chaturvêdi-bhaṭṭa-ratnâkara. About 10 inscriptions on the outer walls of the shrine of the goddess in the *prâkâra* of the Brahmêśvara temple at Kikkêri, Krishnarâjapête Taluk, are worthy of notice as they consist of long sentences in characters of the 13th century giving the positions of the architectural members

of the structure instead of the usual masons' marks. A few of them may thus be rendered: 1. The right jamb of the east doorway. 2. The capital adjacent to the left side of the east doorway. 3. The wall to the left of the door, the north-west end. 4. The wall to the left of the west doorway. An inscription on the west outer wall of the inner *prākāra* around Gommatēśvara on the larger hill at Śravaṇa Belgoḷa, which appears to be dated in 1311, is the epitaph of a Jaina merchant of the name of Pāyi-setṭi, son of Nāgi-setṭi of Kaleha, and disciple of Abhinava-Paṇḍitāchārya of the Mūla-sangha, Dēsi-gaṇa, Pustaka-gachchha and Kondakundānvaya, who, it tells us, attained the blessed state as the result of having planted *champaka* trees for the worship of Gommatanātha. Another on the rock near Kōḍugal-basava (para 16) on the hill at Śivaganga, Nelamangala Taluk, dated 1388, says that the worshipper of the lotus feet of the god Śivaganginātha, Nāgappa, son of Alavāse Śivananja of Śivagange, had the bull carved and made it famous throughout the world. This bull is a very prominent object, being carved out of one of the lofty peaks of the hill. Another on a rock in the Lingāyat maṭha on the Nijagal hill near Hale-Nijagal of the same taluk, which appears to bear the date 1419, records a grant of land by Śōmenātha-odeyar, son of Sāyappa-odeyar, to his *ārādhya* Bommidēva-odeyar, son of Jantradēvarasa-odeyar. An inscription in Sūrappa's field at Harati, Māgaḍi Taluk, which appears to be dated 1410, is of interest as recording the resolutions of a meeting of the Morasa-Okkaligas with regard to some social questions relating to their community. It is unfortunate that this interesting record is mostly effaced. This much can be gathered from the available portion:—In accordance with long usage there was to be no *aputrika* in the community, i.e., the property of childless people must not pass to others. When deaths occurred either by drowning or hanging, and when widows became pregnant, the community itself must conduct enquiries. In cases of theft and adultery, however, the enquiries will be conducted by the Palace. This stone inscription is stated to be a copy of a copper *sāsana* agreed to by the community. An epigraph in the Nāchchāramma temple at bēchirākh Mutsandra, Nāgamangala Taluk, dated 1444, records that the champion over the three kings, *gāndabheruṇḍa-gaja-simha*, Teppada Mudde-Nāyaka's son Nāgeya-Nāyaka granted, for offerings of rice for the god Tirumaladēva of Malenāyakanahāli, the village Mudasamudra situated in Dēvalāpura-sthāla bestowed upon him for his office of Nāyaka. Another behind the Māramma temple at Dāsanpura, Nelamangala Taluk, which appears to be dated 1458, records the grant of the village Nagarūru for a Rāmānujakūṭa or feeding house of the Śrīvaishnavas by the champion over the three kings, *gāndabheruṇḍa*, Junkiyanṇa-Nāyaka. The village granted was situated in Kukkala-nāḍu, the feoff of the donor for his office of Nāyaka.

116. Among other records, one at the outlet of the tank at Nilattanhalli, Kunigal Taluk, dated 1534, tells us that Madavāna-setṭi's son Padumaṇa-setṭi undertook to observe a vow on the occasion of the *dharma-prabhāvane* in the Anantanātha-chaityālaya. A copper plate inscription in the Nelamangala Taluk Treasury, which consists of only one plate measuring 9" by 5½" and is dated 1630, records the grant of certain dues (specified) by the worshippers of the lotus feet of Ganēśvara and Gauriśvara, the *ubhaya-nānādēsi*, to Sāttadēva of Sorekunte for the maintenance of the maṭha founded by Lakkamma-nāyakiti, wife of Bhairapanāyaka. An inscription on the pedestal of the image of Vimalanātha in the Vimalanātha-basti at Bellūr, Nāgamangala Taluk, which may be assigned to about 1680, tells us that the basti was built by a merchant of the Padma-kula, named Śarkara, of Hulikal, a disciple of Lakshmisēnāchārya, who was a disciple of Samantabhadrāchārya, and that the image was set up by Lakshmisēnāchārya. Another epigraph on a boulder called Kudure-guṇḍu to the south of Basavāpatna, Nelamangala Taluk, dated about 1700, makes this curious statement—Om. The order of Bōlabasavēśvara. Any one yoking the bull to the plough on a Monday shall be childless. A label on the pedestal of a metallic portrait statuette (Plate V, I; para 18) standing in front of the god in the Gangādhareśvara temple on the hill at Śivaganga, Nelamangala Taluk, which may be dated about 1700, tells us that the statuette represents Ulīgai Basavayya, (son) of Timme Gauḍa, though the people say that the individual represented is Ulīgada Chikkanna, a younger brother of the Yalahanka chief Kempe Gauḍa. Two inscriptions written in chunam on the boulder known as Pāṇḍavara-kallu to the west of Paṇḍavalapatna of the same taluk, which appear to bear the date 1738, tell us that Rāmānujāchārya is doing penance

there and that those who bow to him attain the world of gods. 'The man who wrote the *sāsana* was Nārāyaṇayya, son of Hārya-gavuḍa of Haṭna. An inscription on the wall to the right of the *navaranga* entrance of the Narasimha temple at Sugganhalli, Māgadī Taluk, which appears to be dated in 1797, records money grants by various individuals for the birthday anniversaries of Nammālvār, Rāmānujachārya and other Śrīvaishnava teachers. Nammālvār, also called Śāthakōpa and Vakuṭabharāṇa, was one of the 12 Śrīvaishnava Saints and the author of the Tamil hymn called *Tiruvāymoli*.

117. Colonel Sir Hugh Daly, K.C.I.E., C.S.I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed gilt copper images (Plate XVI, 1, 4.) which he had received from Nepal. The inscriptions being in the Nepalese language, I sent photographs of them to Dr. M. M. Satischandra Vidyabhushana, M.A., of Calcutta, who has very kindly deciphered them for me. The inscription around the pedestal of the seated female figure states that the image, which represents the Buddhist goddess Tārā, was dedicated in the Nepal year 921 (A.D. 1801) by Tōtādhara Bājudēva and his wife Teja Raśmi; while that on the back of the pedestal of the kneeling figure tells us that some one, evidently the individual represented by the kneeling figure, set up in the Nepal year 1007 (A.D. 1887) a bronze lamp-stand for the welfare of Gunā Jyōti. A Persian inscription (Plate XXII, 2) in the mosque at Bellūr, Nāgamangala Taluk, dated A. H. 1201 (A.D. 1786) records that Ibrahim in the name of the Lord erected a masjid like unto the house of God (at Mecca). An inscription on a brass *prabhāvalī* in the Mādhavarāya temple at the same village tells us that the *prabhāvalī* was presented to the temple in 1859 by Kaḍaba Rāmā-sāstri, the *sarvādhibhikāri* of the Śringēri maṭha. Another on a silver plate kept in the Magadi Taluk Treasury, dated 1876, says that the plate was prepared out of the taxes levied on shops during the fair held on the occasion of the car festival of the god Ranganātha of Mākuṭi (Māgadī) and presented to the temple at the request of the merchants of the place. The inscription adds that it has likewise been decided to prepare gold and silver ornaments for the god out of these taxes every year. One more record found on an elephant's tusk kept in the Palace armory at Mysore says that the tusk was received into the armory on the 19th February 1878, that it belonged to an elephant named Nanjuṇḍa, and that the weight of its two tusks was 3 maunds and 5 seers.

## 2. Manuscripts.

118. Some of the manuscripts examined during the year under report have already been briefly referred to in para 12 above. Among the Sanskrit works contained in the palm leaf manuscripts in the possession of Lakshminarayana Sastry of Sankigatṭa, Magadi Taluk, may be mentioned (1) Brahmatatvasubodhini by Krishnānanda-yati, disciple of the *paramahamsa-parivrājakāchārya* Akhanḍānandasarasvatī; (2) Sadāchāra-prakaraṇa by Śankarāchārya; (3) Ēkaśloki-vyākhyā by Svayamprakāṣa-muni, disciple of the *paramahamsa-parivrājakāchārya* Gopālāyogaṇdra; (4) Nyāya-siddhānta-manjari by Jānakīnāthachūḍāmaṇi-bhāttāchārya; (5) Mīnākshiparinaya-champu; (6) Jivanmuktikalyāṇa-nāṭaka; (7) Śringāradipikā by Kōmativēma-bhūpāla; and (8) Śringāratilaka-bhāṇa by Rāmabhadra-dikṣhita of the Kaundinya-vamsā.

119. Of the other manuscripts examined during the year, *Nyāya-sudarśana* is a Sanskrit philosophical work in the form of a learned commentary on the Brahma-sūtras according to the Viśiṣṭādvaita system. The author, Varadanārāyaṇa, appears to have flourished in the early part of the 13th century. *Rājagopāla-stava*, *Manjulakēśava-stava*, *Paravāsudēva-stava*, *Lakshminṛsimha-stava*, *Yadugirināyikā-stava*, *Yadugirinārāyaṇa-stava*, *Paschimarāngandhā-stava* and *Gopāla-stava* are some of the minor Sanskrit works in the form of hymns to deities of Tirumalārya, a great Sanskrit and Kannada author who lived in the latter half of the 17th century and was the minister of Chikka-Dēva-Rāja-Odeyar of Mysore. *Vēṇupura-Kshatriya-vamśāvalī* is a Kannada prose work, about 100 years old, giving an account of the chiefs of the Kaṭale family.

## General Remarks.

120. It is satisfactory to note that the publication of individual sculptures of artistic merit and the illustration of the works of particular artists in my *Reports* ARCHL.

have induced authorities on Indian art and sculpture not only to take greater interest in the artistic works of Mysore but also to form a more favourable estimate of their merit as works of art. In a recent article in the *Indian Antiquary* (May 1915) on *Architecture and Sculpture in Mysore*, Mr. Vincent A. Smith writes: "Mr. Narasimhachar's well-illustrated reports add largely to the information concerning the Hoysala temples and furnish an immense amount of entirely new matter descriptive of the sculpture. In my *History of Fine Art in India and Ceylon* (pages 44, 226) the interesting fact was noted that many of the individual statues decorating the temples are signed by the artists, but at that time examples of such statues were not available. I further observed that 'the artists who designed such enormous sheets of rich sculpture aimed at producing an imposing effect by the splendour of a mass of carvings of the highest complexity, rather than by inviting attention to individual figures. Nevertheless, the individual figures will bear examination in detail, the elephants especially being exquisitely true to nature. The gods and human figures are less satisfactory.' Mr. Narasimhachar has now published many examples of the signed statues. In the light of the fuller knowledge thus acquired it must be confessed that the remarks made in 1911 are inadequate and fail to do justice to the subject. If a new edition of my book should ever be called for, a separate section would be required for the discussion of the Hoysala sculpture, and a more favourable verdict on its merits would have to be recorded." Another scholar writes from England: "Many people will be specially interested in your reproductions of works by named artists. This is a matter which is of much importance for the history of art in India, and a new subject of research. The publication of these reports is highly creditable to Mysore." Another writes: "I am glad to see that you make studies and illustrations of South Indian architecture and sculpture a special feature of your report. They are of especial value, and appeal to a larger public than the purely archæological part." Another again writes: "I would also add my voice to the chorus of appreciation with which the illustrations in your former report were greeted. The photographs in the present report will I am sure be equally welcomed. Some of the sculptures are very beautiful, and special interest attaches to the fact that you have been able in so many cases to identify the names of the sculptors. This is really an important addition to the history of Indian art." I have therefore devoted some attention to individual works of art in the present Report also. Plates III and IV contain a number of metallic figures of artistic or archæological interest found in the Gangâdharañvara temple on the hill at Sivaganga. In plates IV and V are given two inscribed metallic portrait statuettes, one of them representing the Yalahanka chief Kempe Gauda and the other a subordinate officer named Úligam Basavaiya, both of the 17th century. Plates VIII, IX, XIII and XIV show stone figures of some gods and goddesses found in the temples visited during the year. A single signed image is given on Plate XII, the sculptor here again being our old friend Mallitamma, whose works were illustrated in my last two *Reports*. Plates I and XV give specimens of Jaina sculpture of the 12th century and Plate XVII a specimen of Jaina painting of the beginning of the last century. As regards architecture, views of four temples of the Hoysala style are given on Plates VII, XI, XII and XIV; ~~One of these is a~~ <sup>and</sup> ~~of~~ a Jaina temple of 5 cells (Plate XII, 2). On Plate IX a well carved *madanakai* figure of the Brahmâsvara temple at Kikkâri is shown. The sculptures on the *viragal* and pillar in Plate XVI are of considerable interest as illustrating a mode of suicide committed formerly by devoted servants on the death of their masters.

Some scholars have rightly suggested that ground-plans of the more important temples of archæological interest should accompany the description of them given in the Report, as otherwise it is difficult to grasp the details of the description, so as to follow it satisfactorily. With regard to this matter, one scholar writes from Scotland: "You mention that a monograph on the more important temples of Mysore is in preparation which will contain the ground-plans of these monuments. But it must appear to all students of Indian archæology that it is a great inconvenience to have to consult two different works on the same subject and dealing with the same buildings. Would it not be much better to have the architecture and details of style, etc., treated along with the iconography and epigraphy of the same buildings?" Another writes from England: "May I suggest that the architectural value of the Report would be enhanced if you sometimes gave *plans* of the temples and other buildings to show the general arrangements of the interior,

and also the orientation of the shrine?" Though the suggestion is a very reasonable one, I am unable to carry it out satisfactorily with the present establishment under me for the work. With considerable difficulty, however, the ground-plans of two of the best temples in the Hoysala style inspected during the year (Plates VI and X) were prepared for the present Report.

It has to be stated here that the repairs effected to the Mallikārjuna temple at Basarāl (para 34) have greatly disfigured this ornate Hoysala structure and well-nigh destroyed its beauty. It is hoped that in future no such repairs will be undertaken without previously consulting the Archaeological Department.

In my *Report* for 1911, para 19, I brought to notice a sculpture of a soldier using a telescope in the Hoysalēśvara temple at Halēbid, and quoted the comment on it of Mr Vincent A. Smith, without naming him, in para 132 of my Report for 1913. In the article referred to above, however, he expresses the opinion that the object which looks so like a telescope must really be intended for a club. He has also reproduced the sculpture from a photograph supplied by me. The position in which the object is held and its size as compared with that of the individual who holds it clearly show that it cannot at any rate be a club, whatever else it may represent. In some of the old Sanskrit works on astronomy special chapters are devoted to the construction of astronomical instruments. A careful study of these may throw some light on the subject.

The Beḍigānhalī plates of the Ganga king Vijaya-Krishnavarma (paras 61-63) are of considerable historical importance as they appear to be a genuine record of the early Western Ganga dynasty. Another genuine early Ganga record has recently been brought to light at Penugonda (para 63). If such genuine records increase in number, they will help the reconstruction of the early Ganga history about which there has unfortunately been a wide divergence of opinion. The Chālukya inscription dealt with in paras 71-72 is also of importance as it gives some interesting particulars about that dynasty and its feudatories.

BANGALORE,  
28th August 1915.

R. NARASIMHACHAR,  
*Officer in charge of Archaeological Researches  
in Mysore.*

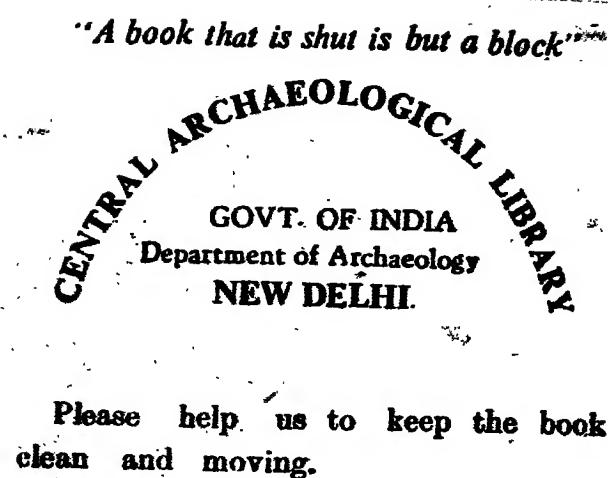
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